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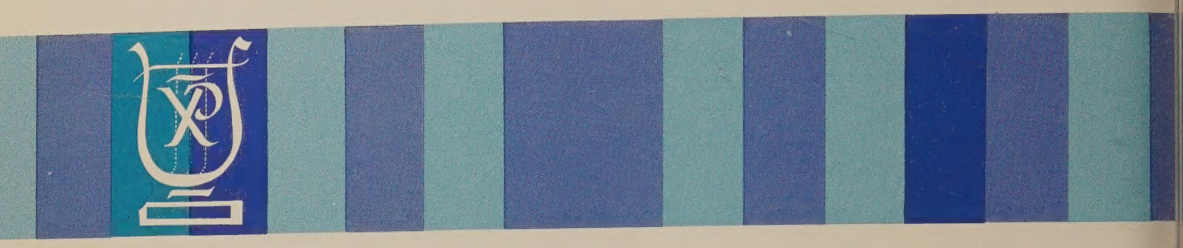

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EDITORIAL

listen!

A choir director has the final responsibility for the sounds produced by his group. Many otherwise competent musicians become so involved with the intricacies of a vocal score or the motions with which to communicate their desires to choristers that they fail to devote sufficient conscious attention to listening to the final result of their efforts. To be the initiator of the sounds, the molder and shaper of the ensemble, the guide, the teacher, the interpreter, and at the same time the objective critical evaluator of the results is a demanding task. Yet, without this continuous and conscious focus of attention on critical listening, one's entire effort may fall far short of the desired goals. ¶ Evidence is abundant that many directors need to sharpen their ears to bring alto, tenor, and bass parts to the same perfection they demand of sopranos. The calloused lack-of-conscience attitude that the man in the pew hears only the soprano line and thus cares nothing about the accuracy or quality of other parts cannot be too strongly condemned. The continuance of such an attitude soon renders the director incapable of detecting inaccuracies in lower parts. ¶ A healthy choral sonority demands equal attention to all parts and a constant striving for accuracy, blend and balance which results in beauty. ¶ A choir director should be his own severest critic. When he thinks more highly of his choir than others do, failure is imminent. When others think more highly of his group than he does, success is attainable.

V Earle Copes

ideas and practices

of liturgical music

by Eric Werner

"Hymn singing" is a term familiar to all Americans; "liturgical music" is not. It is considered generally a highbrow expression and remains outside the popular American vocabulary. Yet the hymn constitutes an important part of liturgical music. In explaining the latter expression we should start with its familiar form, the hymn.

Hymns do not necessarily belong to the loftiest spheres of artistic music; they have, on the other hand, a clearly circumscribed functional scope; they serve the congregational need for collective praise and prayer. Now this principle holds true for all liturgical music, which by definition forms part of a fixed liturgy, that is, an established and recognized order of worship. Hence, one may say that all liturgical music is religious, but not all religious music is liturgical. There exists a vast realm of music with religious intent which, however, does not constitute a part in any fixed liturgy, but expresses the individual's sentiments of praise, adoration, prayer, and the like, without reference to a prescribed order of service or to a collective body of worshipers. Most oratorios, cantatas and musical prayers fall thus into the category of religious but not liturgical music.

True liturgical music, on the other hand, serves a body of worshipers, united by thei specific faith, within a fixed framework of it service. This kind of music had an old an venerable history even before the emergence o monotheism. Babylonian, Egyptian, Greek an other deities were celebrated and adored b specific liturgies and elaborate musical ritual long before the Judaic belief in one God. W will discuss, however, only the liturgical musi of Judaism and Roman Catholic and Protestan Christianity.

WORSHIP, as described in the Old Testa ment, was centered in the Temple at Jerusalem Its main feature was the regular sacrifice, alway accompanied by the Levitical chorus and o chestra. The worshiping community had onl few occasions to participate actively in this kin of service. When the synagogue came into being after the so-called Babylonian exile, it fille exactly that deficiency of the Temple: it was laymen's institution, directed by laymen, servin laic needs, whereas the Temple was a distinct priestly institution. There the musicians wer hereditary priests, while the singing in the syn gogue was by untrained lay worshipers. If th sacrifice constituted the core of the Temple liturgy, it was the Sacred Word—the reading chanting of the Bible—around which the syn gogical liturgy was built.

These are the two nuclear cells which, ful developed in various forms, dominate the l turgical music of Christianity and Judaism up t this day. The Mass of the Roman Catho

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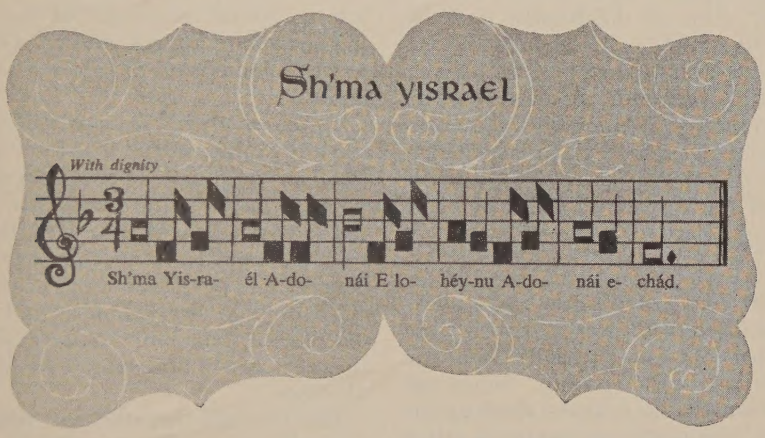
hurch is a sacrifice and sacrament and most of s music refers to this central feature. The rvice of Protestant churches, on the other nd, reflects mainly the Bible lesson of the re- ective Sunday or holyday. Almost all Protes- nt hymns grew out of the ancient custom of alm singing between the biblical lessons. ence, many ancient hymns are poetic para- rases of Psalms, as for example, Martin ther's celebrated "A Mighty Fortress" (based oon Psalms 46) or the various settings of alms 23. Indeed, the music of many hymnals constituted largely of adaptations from the eneva and Strassburg Psalters. These hymns re composed for congregational singing; their le is dignified but simple.

After the destruction of the Temple (A.D. 70), th the subsequent abolishment of sacrificial rvices and the abandonment of a priestly class, daism entrusted its liturgical music to laymen. ief characteristic of this music is the cantor, o is the singing spokesman of the congrega-



n before God. Both in Judaism and in the rly Christian Church this office bore the tus of lower clergy.

But the Church also developed and cultivated oral singing, especially under the influence of onastic life. The powerful monastic orders ampioned the great liturgico-musical edifice the Church which we call Gregorian chant. ke the archeological site, this chant consists of ny layers and strata. The oldest reaches down o pre-Christian Judaism and Hellenism; the ost recent were added during the sixteenth d seventeenth centuries. Gregorian chant is r was, originally) designed for choral singing unison: it has no written accompaniment, al- ough an organist might, at his discretion, ac- mpany the chant with simple chords. Fre- ently there occur forms which provide for the chanting of two choral groups in alternation, the antiphonal pieces; also for the division of the text between a soloist and the choir, called responses. The more than four thousand melodies of Gregorian chant are classified according to their melodic structure or mode. There are eight Psalm tones, the corresponding eight Church modes, and a few very archaic special patterns, such as the tones of lesson and oration. Other categories of plain chant refer to its liturgical function in the Mass (Antiphon, Response, Psalm, et cetera), and to its metrical or nonmetrical structure. The overwhelming majority of Gregorian tunes knows no meter; but certain hymns, sequences, and late medieval texts are composed in various meters.

MUSIC of the occidental world has invented and greatly developed a device unknown to most oriental cultures: harmony. Since this new element entered Western music (about A.D. 800) it has struggled with the melodic force. But this was most fruitful, for each element influenced deeply the other's development. Thus the tremendously variable forms of polyphony came into being. Christian liturgical music has taken full advantage of this situation; indeed, the entire history of polyphony from its very inception is connected with the Church and its liturgies. Polyphony created the ingenious device by which an ancient melody, for example, of the Gregorian chant, could be retained unchanged in solo and at the same time and in the same composition could be subjected to variations or embellishments. Totally new musical structures emerged by this process of "cantus firmus" composition.

Since polyphony became a style-principle of great importance and the main distinction

between Orient and Occident, we shall explain it briefly. It will be simpler if we exemplify this technique on well-known tunes. Suppose we use the tune "America" as a bass in notes of long duration. Over every three long tones we compose a variation of the same tune in much shorter time values, so that three long notes of the bass (with the original tune) coexist with an entire variation of the tune in short notes. To these two independent voices we add a third one, which smoothes the occasional frictions between the original long drawn-out tune and its overlaid variations. Thus we have a piece for three voices, based upon one tune, but carrying a slow-moving bass, a lively variation and a flowing auxiliary voice. It is easy to see that this so-called "cantus firmus" technique strongly accentuates the original tune, contrasted by its fast-moving variation and the moderate third part. If well constructed such a piece will have unity, contrast, and integration—the ideal aims of any musical composition.

This "cantus firmus" style dominated the early liturgical music of the Roman Catholic Church from the tenth to the eighteenth centuries and a great deal of the Protestant church music until the nineteenth century. It offers three great advantages: it emphasizes the traditional element of the respective church (plainsong, hymn or chorale), it has artistic unity, it has value from the theological point of view. This theological aspect requires explanation.

THEOLOGY does not concern itself solely with the doctrines of faith but also with their practical implementation, especially with the psychology of corporate worship. Since the emergence of monotheistic religion, theology has had to deal with opposing conceptions of active community worship versus priestly cult. The former is oriented toward the layman and has certain democratic features; the latter is hierarchical and theocratic. The Temple in Jerusalem fell into the second category; the synagogue, into the first. The Roman Catholic ritual, centered around the sacrament of the Mass which must be celebrated by a consecrated priest, belongs to the latter; the Protestant type of service, to the former category. At least, these were the original points of departure. Together with these two archetypes go the opposing tendencies of passive—or rather, receptive—worship as against a ritual performed by the congregation; set order of services versus spontaneous improvisation; and finally, strict traditional forms versus subjective self-expression.

Thousands of experiments have been made with these more or less antagonistic types of worship. Yet the basic trends are today as much alive as ever, in spite of all attempts at compromise between, and combination of, the two archetypes. It will suffice here to indicate the main musical forms together with their respective theological trends.

(1) Gregorian chant: priestly, traditional, firmly set, objective, scant congregational participation.

(2) Protestant hymn singing: laic, democratic, firmly set, congregational participation.

(3) Traditional synagogue chant: performed by professional cantor, frequently improvised, anchored to a fixed liturgical text, traditional, often subjective, punctuated by congregational responses.

(4) Liberal synagogue music: hymns and anthems sung by lay chorus or professional singers, definitely fixed, without improvisation. Cantor's activities are restricted to performance of liturgical compositions (since about 1630) which are frequently based upon ancient traditional motifs. (Analogous to the usage of "cantus firmus" technique of Roman Catholic and Protestant church music.) Congregational activity limited to a few set responses and hymns.

A glimpse at this synopsis will make it plain that no church has been able or willing to assume an absolutely uncompromising stand on either of the opposing viewpoints; they all have had to water their wine. Indeed, they have compounded certain traits characteristic of both categories. Thus, where there once existed a sharp dualism between idea and practice, we can discern today only a prevailing trend, not an acceptance of one attitude to the exclusion of the other.

The *monastic* ritual of the Roman Catholic Church appears to be the only exception to this rule. There the hierarchical and, at the same time, collective type of liturgical music of strictly traditional character is the only one accepted.

If we regard the opposing concepts not from a theological but from an aesthetic viewpoint they group themselves in two pairs of antithetical principles, namely: objective representation versus subjective expression; traditional chant versus art music.

The theologian understands by the term "objective representation" a liturgical music that serves impartially the demands of collective worship and the individual's need for prayerful expression; with the important implication that the individual constitutes an integral and faithful part of the whole. Naturally, this viewpoint prefers the traditional elements of music which almost invariably are associated with the anony-

pus "we" type prayer to the individualistic "I" pe. Genuinely traditional chant, be it Jewish Christian, shuns emotional excesses, such as static outbursts or their counterpart, the wail-gs of the creature's elemental misery. Only here virtuoso singers are permitted to display eir emotions, or rather their vocal motions, do find this principle of objectivity and modera-n violated; for example, in the exhibitionistic robatics of a tasteless cantor. Ancient syna-gue chant, Gregorian or Protestant chorale or mnody all belong to this objective category, does all truly liturgical music which serves a vitually united body of worshipers. It was t always so. The ideal of moderation and partiality had to be recovered after long ochs which preferred the ecstatic and spon-neous type, especially during the formative riod of a nascent liturgy.

In striking contrast to this objective (we ght also call it "classic") style of music, which sses the liturgical element, stands subjective otion and its artistic representation (we ght term it "romantic"), which aims at an haustive and emotional treatment of the text interpreted by an individual composer. This le in itself does not serve a collective body as ll as the other and often disregards the prac-l limitations of the liturgy itself, such as e, space or musical media. Yet these works y nonetheless aspire to the highest pinnacle religious art. They belong properly to the ncert hall, inasmuch as their intrinsic value not so much in their liturgical function as their artistic perfection. The great master-ces of church or synagogue music since the hteenth century belong to this category.

Considerations of style, whether characteristic a given epoch or of an individual composer, y here a weighty role. Thus the church music Renaissance composers seems to display fewer lividualistic subjective traits than that of the hteenth and nineteenth centuries. Whether is is due to its remoteness in time (which ms to engender the greater detachment the ler the music is) or to the Renaissance's eference of a "classic," straightforward and most objective style cannot easily be made t. Yet the fact remains that the liturgical com-sitions of a Josquin des Prés, Palestrina, or ctoria are justly considered as paragons of li-rgical music by the Roman Catholic Church. comparison to these works, liturgical achieve-nts of Bach, Handel, Couperin, Haydn, ozart, Beethoven and others through the nine-nth and twentieth centuries to Reger, ulenc, Bloch, Kodály and Stravinsky strike

(*Continued on page 13*)

Think on These Things

by W. Earl Ledden

In one African group where I visited this year, we sang a hymn composed by an African pastor. I was curious to see if he had captured the feeling and mood of indigenous African music. Many so-called African hymns sung in various mission stations are really not African at all but imitations of Western music. So I was delighted to find that this pastor-composer had created a hymn with the authentic "feel" of Africa.

I recall most vividly the discussion that took place following the singing of the hymn. The music had been composed for words belonging to the Sacrament of Holy Communion. The discussion became very animated and the interpreter sitting beside me had some difficulty keeping up with the eloquent flow of Swahili.

The point at issue was the appropriateness of the music for a communion hymn. "It speaks grief," one was saying, "and that is not right. The Sacrament of Holy Communion celebrates a victory, the greatest victory in the history of the world, victory over sin and death. This music will not do."

"The music should speak grief," was the equally eloquent reply. "The people come to Communion with grief in their hearts for their sins, and they think of the suffering Jesus endured on the cross for those sins. This music is just right."

Just think of that! Here were Africans discussing with insight and depth of understanding one of the most profound truths in the whole field of theology. This says something to us about the African's capacity for intellectual reach and spiritual grasp.

What interests me most is the African's intelligent concern. The questions to them were not "Is it beautiful and how does it sound?" but "Is it true and what does it mean?" They insisted that the words and music of a communion hymn express the mood and meaning of that Holy Sacrament.

Tell me, do you think that we, with all our training and sophistication, are as thoughtful as these Africans in the evaluation and selection of hymns for our worship services?

BISHOP LEDDEN is a retired bishop of The Methodist Church.

Jerome Drown

Start Them Young

by OLIVE BODWELL McLEOD

ONLY an exceptional piano teacher includes instruction in hymn playing. This omission on the part of so many teachers is difficult to understand, since hymn playing is excellent for developing true musicianship. In fact, it "practically builds a knowledge of harmony into the hands."

In this age when jazz and rock 'n' roll reach our ears at every turn, there is another great value in exposing our children to well-written hymns: it helps develop a taste for good music.

Some of our best hymns are in danger of being forgotten because our youth seldom or never hear them. The loss of the spiritual influence of the words, which they unconsciously absorb while playing the hymn, is beyond calculation.

When asked why hymns are not included in lesson plans, many teachers give lack of time as a reason. Hymns are often crowded out by the concentrated practice of recital pieces, scales and other studies necessary to develop technic. So a teacher may agree to teach hymns and may really intend to do so, but brief lessons of thirty or forty min utes do not permit their inclusion.

We must also consider lack of time fron the student viewpoint. Today's youth, with school clubs, orchestra and choir rehearsals sports, organized recreation at school and church, scouting programs, homework and academic projects have only minimum tim left for piano practice.

Perhaps one solution would be for par ents and children to plan together for put ting first things first. Thus early in lif young people would learn a valuable les son: some *good* activities must be sacrificed in order to participate in the *best* activities There isn't enough time to take in *all* op portunities, so we must choose.

Another reason given for omitting hymn playing from piano study is that the hymn as it appears in the hymnal is not suited t young pupils' hands; the parts are written for voices rather than instrument. This is

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egitimate objection, but, with many books f carefully edited hymn arrangements uited to beginning piano students now on he market,[1] this difficulty may be readily vercome. Some collections start with the nelody alone (divided between the two ands) and proceed gradually by way of imple chord accompaniments to hymns as hey appear in the formal hymnal.

Anyone who has observed the child's delight when he first masters a simple song, uch as "Jesus Loves Me," will agree that he joy of accomplishment more than compensates for the lack of harmonic richness. n fact, many children, who might otherise lose interest and beg to stop taking lesons, continue with new enthusiasm and elight after a joyful experience in hymn laying.

One teacher tells how the mother of two udents phoned her the morning after a sson: "Well, our worries about getting Mary and Donnie to practice seem to be ver. They were up at six this morning, almost coming to blows over who should practice first from their new hymnbook."

Children almost universally love hymns. gain and again they say to their teachers, I'd rather play hymns than anything else." With such incentive provided, the teacher an persuade them to work harder on scales, ritten work and harmony, as she explains ow these technical devices will help them lay hymns. The familiar tunes which they ave heard or sung in church or church chool act as a bridge between their educaon to this point and the unknown world f the piano keyboard. It is like a familiar oice in a strange land.

In choosing a first teacher for young children, it is wise to discover in advance which eachers actually include hymn material in heir instruction. A friendly clerk in one of he local music stores will know which eachers purchase hymn arrangements for ery young or beginning pupils. Or you might ask young people, who accompany church or church school services, where they received their training.

If your child is already studying piano, a frank talk with his teacher is advisable. Assure her that you will be satisfied with less pianistic showmanship in favor of practical ability to accompany singing, especially hymn singing.

If you are unsuccessful in persuading her to use hymn material, enlist the help of other parents who feel as you do. You are not the only parent who has other purposes for your child's musical education than that he become a piano virtuoso. There is strength in numbers, and in the long run teachers will offer what the parents desire. A good teacher is eager to see pupils develop specialized branches of playing rather than having them all turned out of the same mold.

As a last resort, a change of teacher might benefit both pupil and teacher, but this should be avoided except at the end of a school year or at the beginning of the fall term.

Having located the best teacher for your purposes, encourage her by offering to have an occasional student recital or hymn-playing workshop in your home. This provides an invaluable opportunity for the youthful accompanist to have actual experience in playing while others sing.

Start something new and watch how the idea will grow. In two or three years you will realize how worthwhile your efforts have been, as you see your child take his place as accompanist for a young people's group or for one of the church school departments. Then you'll be glad you started him young!

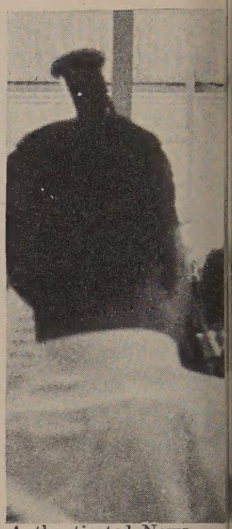
Learning in youth is like writing on new paper; learning in old age is like writing on crumpled paper.—Elisha.

Learning in old age is like writing on sand; learning in youth is like engraving on stone.—Gabirol.

[1] Mackay: *They Sang a New Song* (AP) $3.50; emarest: *The Canyon Hymnal for Boys and Girls* MZA) Junior edition $1.50.

Sermons in Symphonies

by Kilburn K. Holt



Authenticated News

AT its highest, music is both worship and theology. It is man speaking through man for God, to God or about God. Churchmen are familiar with the first two aspects. With the third we now concern ourselves.

All the world's truly great music seems to me essentially spiritual. In the immortal tonal epics I feel the composer striving, more or less consciously, to express his philosophy, his religion, his soul. Great masterpieces of music vindicate the poetic definition, "Music is the theology of the emotions."

I am well aware of the attitudes varying from pitying tolerance to contemptuous scorn with which champions of absolute music view attempts to superimpose any sort of program upon what is usually considered pure music. While I do not suggest that another listener must or should hear the orchestral sermons so real to me, my own temperament and constant dealings with the spiritual life impel me to interpret what I hear. I find a seeming relationship between the composer's spiritual convictions and the catholic and permanent appeal of his music.

Thus the outlook on life which composers reflect in their most typical music varies as radically as do the men themselve To study any considerable number of th classics of musical literature, ancient an modern, is to take a course in the philo ophy of religion.

Will you visit three class lectures in th fascinating course? The classroom is you local orchestra hall.

The conductor mounts the podium an taps for attention. Following a silence, th orchestra begins to speak. The Englis horn, calm and contemplative, tells in ton of classic simplicity the serene content an ordered and self-disciplined life. Th full-throated bassoon, suave and mellov sings the abiding joys of a clear conscienc In tender tones of vital warmth the obo adds its eulogy of the joys of pure and tru love. And the trumpet, golden-voiced an sweetly solemn, chants the beauty of hol ness.

Suddenly all is changed. Music symbol of the powers of evil, tumultuous and i sistent, storms the righteous soul; its sy copated rhythms spill over ineffectual b lines with the curious and uncanny effect

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MR. HOLT is pastor, The First Congregation Church, Sibley, Iowa.

A great conductor reveals the soul of the symphony.

eless and malicious energy. Back and th rages the struggle, with now one me dominant, and now the other, as od and Evil alternately claim possession the soul.

Finally the storm abates, and we think: ow we shall hear which force is the ulti- te victor!" But no! After a lull the battle renewed with doubled energy, and the and mightiest utterance of the "holi- s" theme, pronounced with the awful jesty of the trombones, is all but owned in screaming imprecation of ings, derisive tittering of woodwinds and cking cacophany of muted brass. The nposer is certainly saying, "Good and il will always exist and must forever war, the universe is an eternal dualism."

The work is Howard Hanson's *Pan and Priest*. It is diverting, brilliant, likeable. But it is not music to live with, to ow old with, to love. And I, for one, can- t help assigning this lack to the pessimism preaches (which is repeated on a more borate scale in his opera, *Merry Mount*).

Let us sit in another session. The orches- t is expounding a very different philos- hy. In the literal, matter-of-fact key of major, it paints a world of strife, discord, longing, failure. Then, soaring nearly an octave in tonality to the utterly foreign key of *B*, it sings a new and better order: one of peace, harmony, achievement, fulfillment. The violins in alt and the pearly flutes lend to the song an almost ethereal delicacy. Suddenly, in a rudely irrelevant pizzicato, the double basses interrupt with an ominous low *C*. The embarrassed strings and woodwinds waver momentarily and then resume their singing. Again and more emphatically comes the disconcerting intrusion. This time the songsters stop and wait. Reassuring silence encourages one more attempt which soon, like Sullivan's notorious lost chord, "trembles away into silence," as for the last time the grim bass viols pluck their stern, unalterable *C*.

For some time after hearing this, I pondered Richard Strauss's intent and puzzled over the queer ending of his *Also sprach Zarathustra*. The program notes shed no light, being for me cryptically technical and perfunctorily commenting on the obviously unusual (for that day) bitonal cadence.

Then one day in a music library, I chanced upon a list of symbolic significances which composers of olden time

(*Continued on page 10*)

OCTOBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and musical events.

SUNDAY, October 2:
WORLD-WIDE COMMUNION

HYMNS: 13 "All People That on Earth Do Dwell" • 408 "Be Known to Us in Breaking Bread."

ANTHEMS: Copes: "For the Bread" (August MUSIC FOLIO) • Lovelace: "Beneath the Forms of Rite," YP (easy).

ORGAN: Canning: "I Come, O Saviour, to Thy Table" (from *Organ Music for the Communion Service*) MZM (medium) • Clokey: "Deck Thyself With Gladness" (from *Thirty-five Interludes for Organ*) MZH (easy).

Oct. 7, 1746: William Billings, American composer, b. Boston, Massachusetts.

Oct. 8, 1870: Louis Vierne, noted French organist and composer, b. Poitiers.

Oct. 16, 1621: Jan Pieters Sweelinck, Dutch organist and composer, d. Amsterdam.

SUNDAY, October 16: LAYMEN'S DAY

HYMNS: 80 "O My Soul, Bless God the Father" • 295 "Lord, As We Thy Name Profess."

ANTHEMS: Milner: "O Praise God in His Holiness" (see MUSIC FOLIO) • Bampton: "Men With Vision," MZB (easy).

ORGAN: Van Hulse: "Father of Glory, to Thy Name" (from *The Church Modes VI-VIII*) MZM (easy).

Oct. 25, 1564: Hans Leo Hassler, early Protestant composer, b. Nuremberg, Germany.

SUNDAY, October 30: REFORMATION

HYMNS: 513 "I'll Praise My Maker" • 67 "A Mighty Fortress."

ANTHEMS: Dickinson: "Hussite Battle Hymn" (July MUSIC FOLIO) • Tye: "Extol the Name of the Lord" (from *Choral Music Through the Centuries*) MZN (easy).

ORGAN: Pachelbel: "Ein' feste Burg" (from *80 Chorale Preludes*) YI (easy).

Sermons in Symphonies

(*Continued from page 9*)

assigned to various key signatures. When read that the key of *C* was known as th key of nature while *B* was called the key metaphysics, the homily became articula and proclaimed to me that there is, fro this real and imperfect world, a way escape: that of speculative philosophy an imagination; but that from the perfectio of that ideal world the adamant facts reality inevitably bring us down to eart again.

But let the questing soul listen yet agai In these agonizing days when there is suc imperative need for an Answer, we a hearing more often than ever Beethoven *Fifth Symphony*. It sings of a conquest mo essential than any triumph of arms; hymns the success of self over circumstance

"Fate knocks on the door" is scrawle across the score, if not in the composer chirography, certainly out of the inkwe of intimate experience. In this case, Fa may well have assumed the guise of th tragic deafness which threatened, even he penned these measures, the music ma ing that was for him both vocation an avocation, the love of his labor and leisur

With portentous summons of savag strings fate does knock (. . . —) sendin tremulous echoes shivering through th soul until with blustering bravado it to loudly asks, "Who's there?" Then the horn accept the challenge, flinging back wh had been menacing minor in clear, ringin major. Heart grows calmer and spirits ri with the decision to resist. Once again th cosmic conflict dins our ears.

But the faintness of exhaustion comes length, and the forsaken wail of the lone oboe cadenza is poignant with the anguis of a smitten soul. In the recapitulation th "challenge" theme returns, but in th bleaker tones of the desperate but discou aged bassoons. Fate wins the first skirmi and revels in a brief but brutal coda.

Now 'cellos begin to sing! In what

(*Continued on page 36*)

O for a Thousand Tongues

by EVELYN B. McCULLOH

BÉRANGER, a French lyric writer, once exclaimed, "Let me make the songs of the people and I care not who makes their laws." Almost every major religious, social and political movement has depended in some way upon the magic of music to recruit and sustain followers.

Church music, ranging from hymns to oratorios, has always ministered best when integrated into the lives of people. Happy hearts find release through the words "Joyful, joyful, we adore thee"; if hearts need comforting when a loved one dies or when discouraged, the words of Handel's "I know that my Redeemer liveth" bring a measure of assurance and healing. "I would be true" has kept many a person from leaving the straightway of the faithful.

Hymns have been meaningful from the beginning of Christianity. Jesus felt the need of strength from a hymn, no doubt, when he and the disciples sang at the Last Supper.

Historic records recount hymn singing in the worship gatherings in the catacombs. These early Christians had to carry their hymns and hymn tunes in their hearts when they left their hidden sanctuaries. It was not safe to do otherwise. Some of these chants survive today and may be found in *The Methodist Hymnal* under the topic "Ancient Hymns and Canticles."

Imagine the Crusaders as they marched or rode along the roadways of Europe during the eleventh, twelfth and thirteenth centuries. One can understand the legend linking them to the hymn "Fairest Lord Jesus." How easy to believe that as they went along in the early morning they chose to compare the fairness of the meadows, woodlands and flowers to the purity of Jesus:

"Fair are the meadows,
Fairer still the woodlands,
Robed in the blooming garb of spring:
Jesus is fairer,
Jesus is purer,
Who makes the woeful heart to sing."

The sixteenth century found the Reformers creating hymns for the Church. And in the eighteenth century the Wesley brothers wrote hymns with power to change men's lives.

Our twentieth century hymn writers still voice the concern and love of our Lord for all mankind. These stanzas from "One

(*Continued on page 12*)

MRS. McCULLOH is professor of Speech at Belmont College, Nashville, Tennessee.

God of Grace

text by Harry Emerson Fosdick *tune: "Cwm Rhondda"*
The Methodist Hymnal No. 279

by MICHAEL DAVES

Harry Emerson Fosdick, one of the greatest preachers of our time, fought some hard battles in his ministry. His liberal interpretation of Christianity infuriated the fundamentalists, who considered him a heretic and forced his resignation from First Presbyterian Church in New York City.

Afterward, he entered into perhaps the most exciting period of his ministry: his pastorate at Park Avenue Baptist Church and the building of the famous interdenominational and interracial Riverside Church. One of New York City's most beautiful edifaces, The Riverside Church stands as a monument built to the glory of God and the service of man. Dr. Fosdick wrote the hymn "God of Grace" for dedication of the church on February 8, 1931. This great hymn of power and vision remains appropriate "for the living of *these* days."

In his autobiography, Dr. Fosdick wrote: "That was more than a hymn to me when we sang it that day—it was a very urgent personal prayer. For with all my hopeful enthusiasm about the new venture there was inevitably much humble and sometimes fearful apprehension." He recalled that "one day Dr. Carder and I sat together on the foundation walls of the new ediface, which had just reached the street level, and said to ourselves with anxious foreboding: 'What a tragedy if all this should turn out to be a flop.'" [1]

The Riverside Church is far from a flop. The Church of Christ is not a flop. It is eternal, from "everlasting to everlasting." Christ promised that the gates of hell would not prevail against the Church. The ministry of the Church cannot be duplicated, for it is God's active agent in the world—the "body of Christ." This hymn should be made a prayer and sung with all our heart and soul and mind and strength.

MR. DAVES is pastor, First Methodist Church, Addison, Texas.

[1] Fosdick, Harry Emerson: *The Living of These Days*, Harper and Brothers (1956). Used by permission.

O for a Thousand Tongues

(*Continued from page 11*)

Spirit in Our Midst" by William C. Nelson seem particularly suitable to our present day challenge of brotherhood:

"We differ, Lord, in many ways,
With many voices sing,
Yet tune our souls to common praise,
And one devotion bring.

O grant us now the zeal that fills
With courage from above;
Unite our hearts and move our wills
To common works of love.

O heal the rifts of Christendom,
That other men may see
One spirit in our midst, and come
To share our unity.

Teach us to love beyond our creed,
To care beyond our kin;
Turn noble thought to valiant deed
The whole wide world to win." [1]

Choir directors, why not divide your church into hymn-singing units? A preli

(*Continued on page 39*)

[1] Reprinted by permission of the American Board Commissions for Foreign Missions and the author.

Ideas and Practices of Liturgical Music

(*Continued from page 5*)

s as more subjective while less functional. Although some were intended for liturgical use, hese are rarely performed for their avowed purose. The main reasons they did not attain this al are: disregard to time limitations, excessive chnical demands of performers and music edia (orchestra, large choirs, et cetera) which sually are far beyond the normal capabilities of church; frequent neglect of the non-musical lements of the service, such as sermon, lesson, r Sacrament. Thus many of these great works t art burst the liturgical framework.

We encounter here an interesting phenomeon: much originally liturgical music has found s proper place in the repertoire of the concert all, but this process is one-sided and cannot be versed. In other words, much liturgical music as been secularized, but precious little religious usic has been integrated in the liturgy proper. utright secular music fares better. Quite a few ymns or chorales were originally secular in tent and content, and were "baptized," to use uther's expression. These transformations, owever, took place centuries ago, and few worhipers are aware of the secular past of those ymns. Such changes in the function of secular, eligious, and liturgical music run parallel to he changes in the utilization of buildings. To ive a significant example, we mention here the aths of the Roman Emperor Diocletian, which ecame a church during the Renaissance and erves as a museum today. Many an old church as become a religious museum, but most rarely as the reverse process occurred.

WE have frequently referred to the proper unction of liturgical music, but we have not explained this function in clear terms. Nor is it easy to do so. As all liturgy reflects like a mirror he changing conceptions of faith, so must the unction of its auxiliary music be understood as highly variable. A brief glance at the genesis f all music, as seen through an inverted historical telescope, will help us clarify the question.

One of the most powerful functions of music n its earliest stages was its magic force; the belief in the magic effectiveness of musical ounds pervades all cultures. The English word, "enchantment" (*incantatio:* Latin), tells the tale: to conjure or assuage spirits or demons by chant. The emergence of monotheism did not fully eradicate this primitive concept. The Bible contains ample references to belief in the magical powers of music; for example, the trumpets before Jericho, David's lyre driving away the evil spirits from King Saul, et cetera. The ancient Greeks had similar notions. They were first systematized by the Pythagorean school of philosophy, which established the so-called "ethos doctrine" of music, a theory indigenous to all ancient cultures. The ethos doctrine postulates that every sung or played melody expresses a clearly definable emotion, be it sorrow or joy, love or hatred, fear or courage. Its corollary says that each tune, if properly rendered at the right time and the right place, will evoke the very same emotions in the listeners. Each tune, or rather each melodic pattern or matrix upon which the tune is based, has an "ethos," a character and emotional force of its own, which can move man to emotions good or evil, proud or shameful.

It is not necessary to trace here the further development and refinement of this theory. Here lie the ancient roots of all liturgical music. For the music of worship is supposed to have two kinds of listeners: God and the worshipers. The priestly and sacrificial type of liturgical music, such as the Mass, addresses God almost exclusively; hence congregational participation is not absolutely necessary. The other archetype, based upon the Sacred Word, presupposes the worshiper's familiarity with it, and so concerns man as much as God. In a rough simplification one might categorize these approaches as God-centered (theocentric) or man-centered (anthropocentric). To address God by sacrifice and sacrament means to propitiate him; and in this type we notice the remnants of the belief in magical music. To use the Sacred Word as a medium of worship means, on the other hand, to evoke (and presuppose) the same emotions in God as the exulting or mercy-pleading worshiper expresses in his chant. These are but the primitive functions of music in worship; the later millennia have widened them and others have entered, such as the integration of the congregation by community singing, the spiritual and emotional uplifting of thought and sentiment in the hearts of the faithful, and last, but not least, the aesthetic pleasure evoked by well-wrought and well-rendered music. It is easy to see that the last mentioned element is by no means essential to liturgical music, for here intent outweighs quality of performance.

The ancient principle of the efficiency of music if performed at the right time and the right place is maintained in modern practice by the ecclesiastical calendars of the Roman Catholic, Protestant, and Jewish churches, respectively. The calendar envisages the whole year, as well as each Sunday, holyday, Sabbath and even weekday. Theoretically, each part of every

day has a liturgy of its own and concomitant music for it. Ample traces of this theory and practice are still evident in all three rituals mentioned: the Roman Catholic Church changes the Proper of the Mass, both text and music, almost daily; the Protestant services, according to the biblical or calendaric significance of the respective Sunday or holyday; and the same holds true for the service of the synagogue.

Now the old theological preference of objective representation to subjective expression in liturgical music can be easily appreciated; indeed, it is fully justified by the above deliberations. For proper time and place are much more essential in the fundamental doctrine of musical ethos than the intensity or originality of the music rendered or chosen. The greatest art music cannot really improve the effectiveness of worship; it can only transport the listener. On the other hand, it may even detract the worshiper's concentration from the basic purpose of the liturgy itself and might thus become dangerous, or at least undesirable. This conflict between the strictly theological view and the purely aesthetic evaluation of liturgical music has created many controversies. The Puritans, for instance, parted company with other Protestant groups because they were opposed to any but simple choral music without instrumental accompaniment.

If much art music after 1600 is unsuited for the liturgy, does the modern composer who interests himself in this field have a chance to be heard? He might say: "I am no Mozart or Bach, and even the music of these giants was thrown out of the service; so why attempt the impossible?" The reasoning is wrong: Mozart's or Bach's works are not often performed in church, not because they are not good enough, but rather because they are not liturgical-minded enough. Nor does the contemporary composer have to imitate ancient styles; there is no reason why liturgical music must be archaic or petrified. And many clergymen strive to fulfill the psalmist's demands: "Praise the Lord in the beauty of holiness" and "Sing to the Lord a *new* song!" The composer of new liturgical music must heed the limits and requirements of the liturgy itself; he must be thoroughly familiar with its ideas and practices; and he should be conscious of the aesthetic ideal of objective representation. His music may be original in style; yet originality must be subservient to the functional applicability of his music. The worshiper, on his side, will always prefer easily singable and understandable music to complex and abstruse works, however artfully contrived. In our turbulent era, where the extremes threaten to overwhelm the narrow middle path, it will be wise counsel to heed the poet's admonition: "The blessed ones keep hold to the middle" (*Medium tenuere beati*). Excesses are harmful to worship; the future of liturgical music will, more than ever, run the course of moderation, faithful and fair.

on the folio

O Lord, Thy Word Endureth by Christopher Tye, arranged by Walter Ehret, is an excellent anthem for Universal Bible Sunday (December 11). An ordained priest in the Church of England, Tye was one of England's earliest Protestant composers. This anthem should be sung in the style of the Renaissance motet, with long legato phrase lines and transparent texture throughout. A majestic two-pulse measure is suggested. This is easy enough for many SATB choirs to sing a cappella.

Little Jesus, Sweetly Sleep by Leo Sowerby is a Christmas lullaby for the more advanced junior choir that should satisfy the taste of the most discriminating musician. The two stanzas have identical vocal lines but different harmonizations in the accompaniment. Care should be taken to insure absolute accuracy of choral pitch, especially where the accompaniment is dissonant with the choral line.

O Praise God in His Holiness by Arthur Milner is a sturdy SAB setting of Psalms 150 (slightly paraphrased) by one of England's excellent contemporary composers. This makes a splendid harvest anthem for the choir with a tenor shortage. Moderately difficult, but well worth the extra effort for a festive occasion.

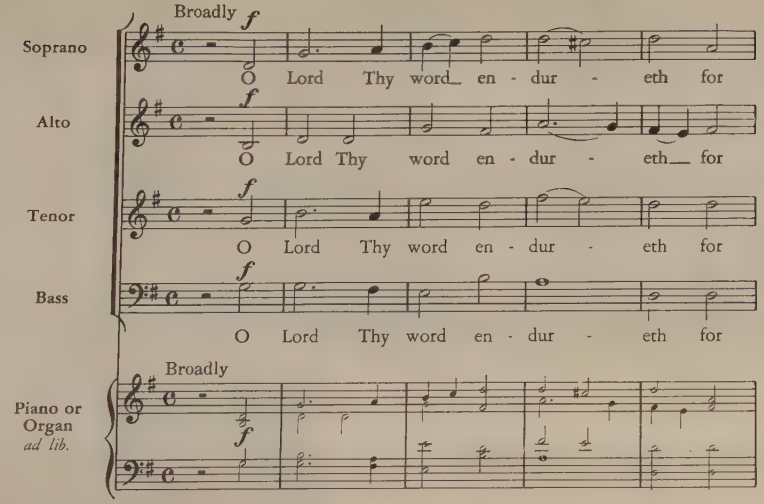
Two items referred to in "Music for Juniors" are found on page 26. It is requested that proper credit be given the composer whenever the descant to *Lobe den Herrn* is used. These items may not be copied or duplicated without permission of the publisher.

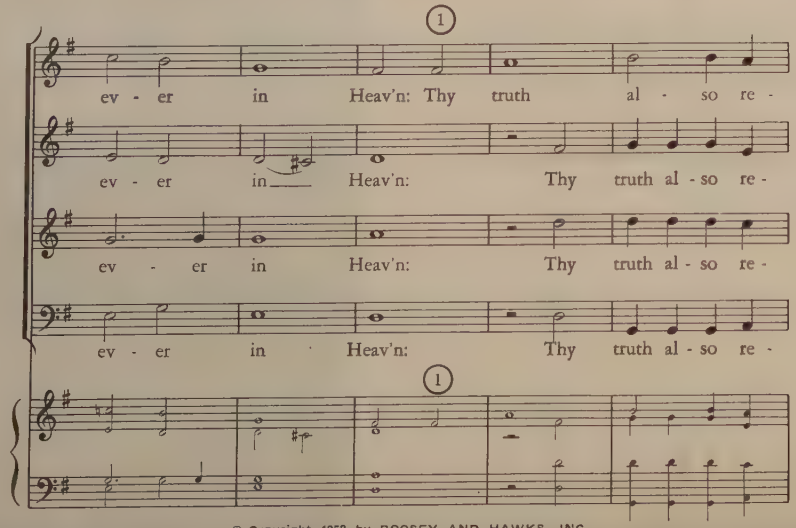
music ministry

O LORD, THY WORD ENDURETH	Tye-Ehret
LITTLE JESUS, SWEETLY SLEEP	Leo Sowerby
O PRAISE GOD IN HIS HOLINESS	Arthur Milner
O PRAISE YE THE LORD	César Franck
LOBE DEN HERRN (descant)	V. Earle Copes

SEPTEMBER 1960

O Lord Thy Word Endureth

Dr. Christopher Tye
Edited and Arranged by Walter Ehret
A.S.C.A.P.

Broadly
Soprano
O Lord Thy word en - dur - eth for
Alto
O Lord Thy word en - dur - eth for
Tenor
O Lord Thy word en - dur - eth for
Bass
O Lord Thy word en - dur - eth for
Piano or Organ ad lib.
Broadly



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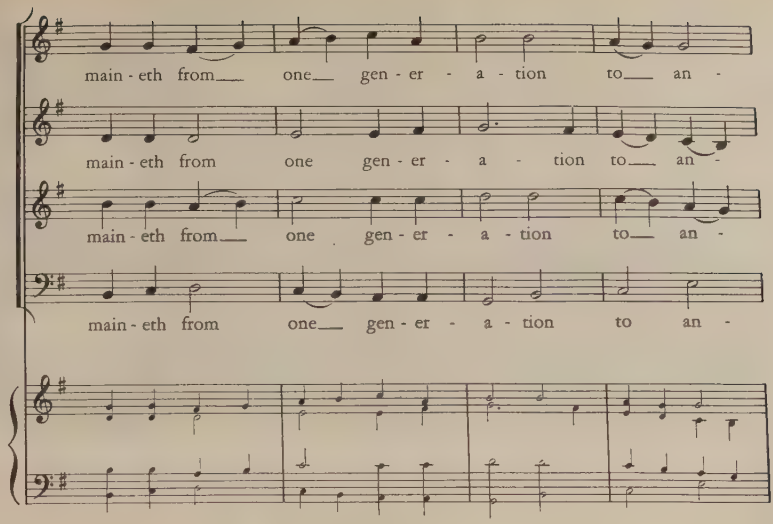
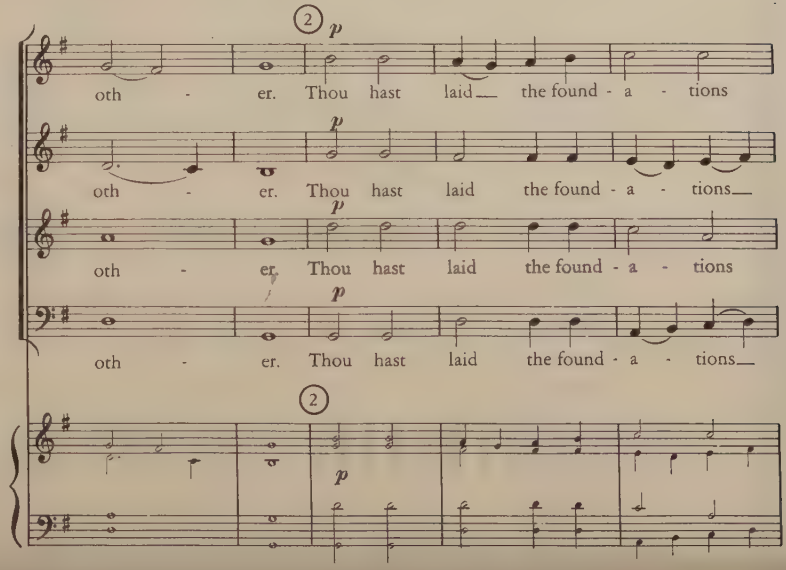
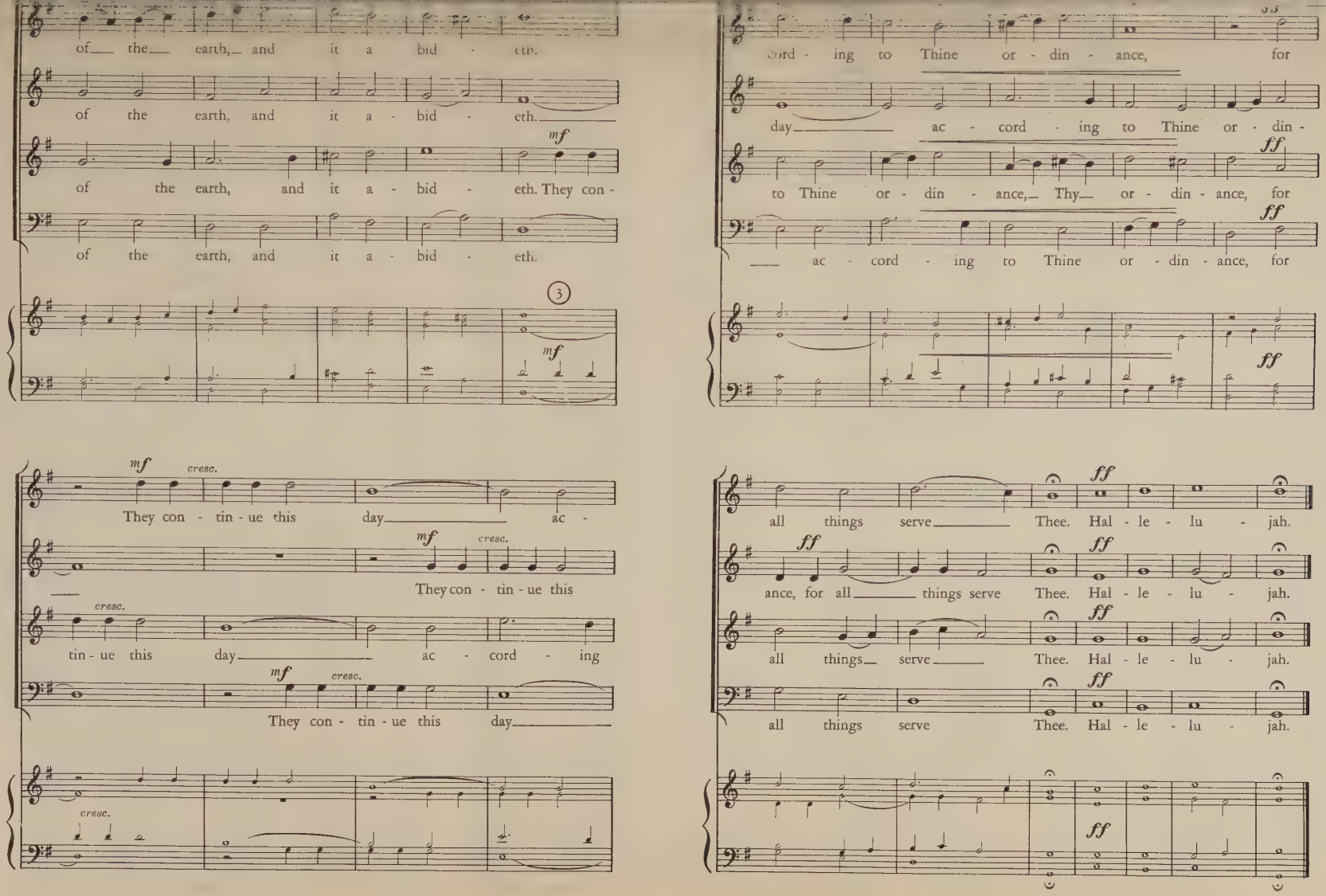

main - eth from one gen - er - a - tion to an -
main - eth from one gen - er - a - tion to an -
main - eth from one gen - er - a - tion to an -
main - eth from one gen - er - a - tion to an -

oth - er. Thou hast laid the found - a - tions
oth - er. Thou hast laid the found - a - tions
oth - er. Thou hast laid the found - a - tions
oth - er. Thou hast laid the found - a - tions


of the earth, and it a bid - eth.
of the earth, and it a - bid - eth.
of the earth, and it a - bid - eth. They con -
of the earth, and it a - bid - eth.
3
mf
cord - ing to Thine or - din - ance, for
day ac - cord - ing to Thine or - din -
to Thine or - din - ance, Thy or - din - ance, for
ac - cord - ing to Thine or - din - ance, for
ff
They con - tin - ue this day ac -
They con - tin - ue this
tin - ue this day ac - cord - ing
They con - tin - ue this day
cresc.
all things serve Thee. Hal - le - lu - jah.
ance, for all things serve Thee. Hal - le - lu - jah.
all things serve Thee. Hal - le - lu - jah.
all things serve Thee. Hal - le - lu - jah.

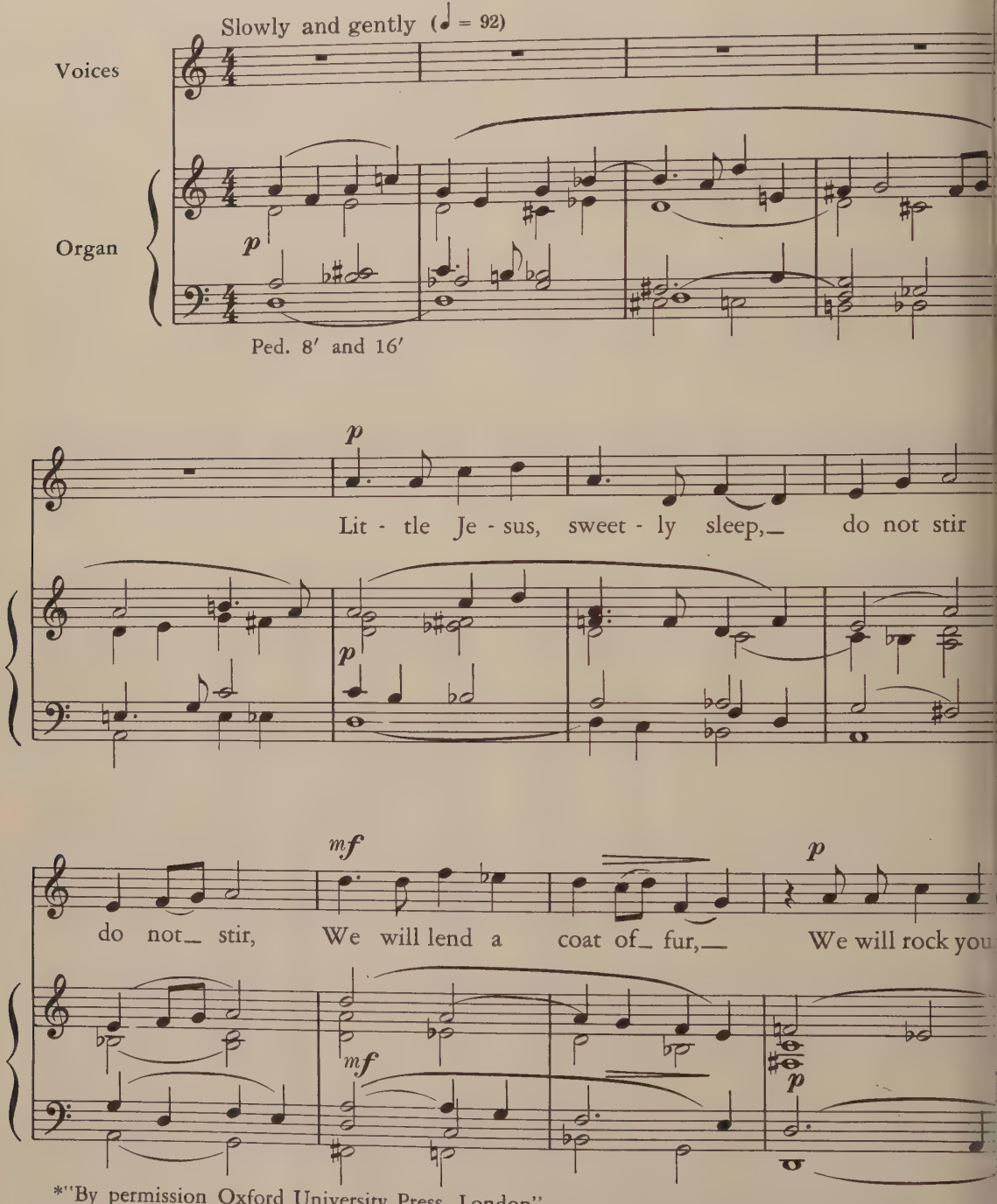
For Wa-Li-Ro Boys Choir

Little Jesus, Sweetly Sleep

Christmas Anthem for Unison Treble Voices

Tran. of Czech carol by Percy Dearmer, 1867 - 1936
From the Oxford Book of Carols*

LEO SOWERE



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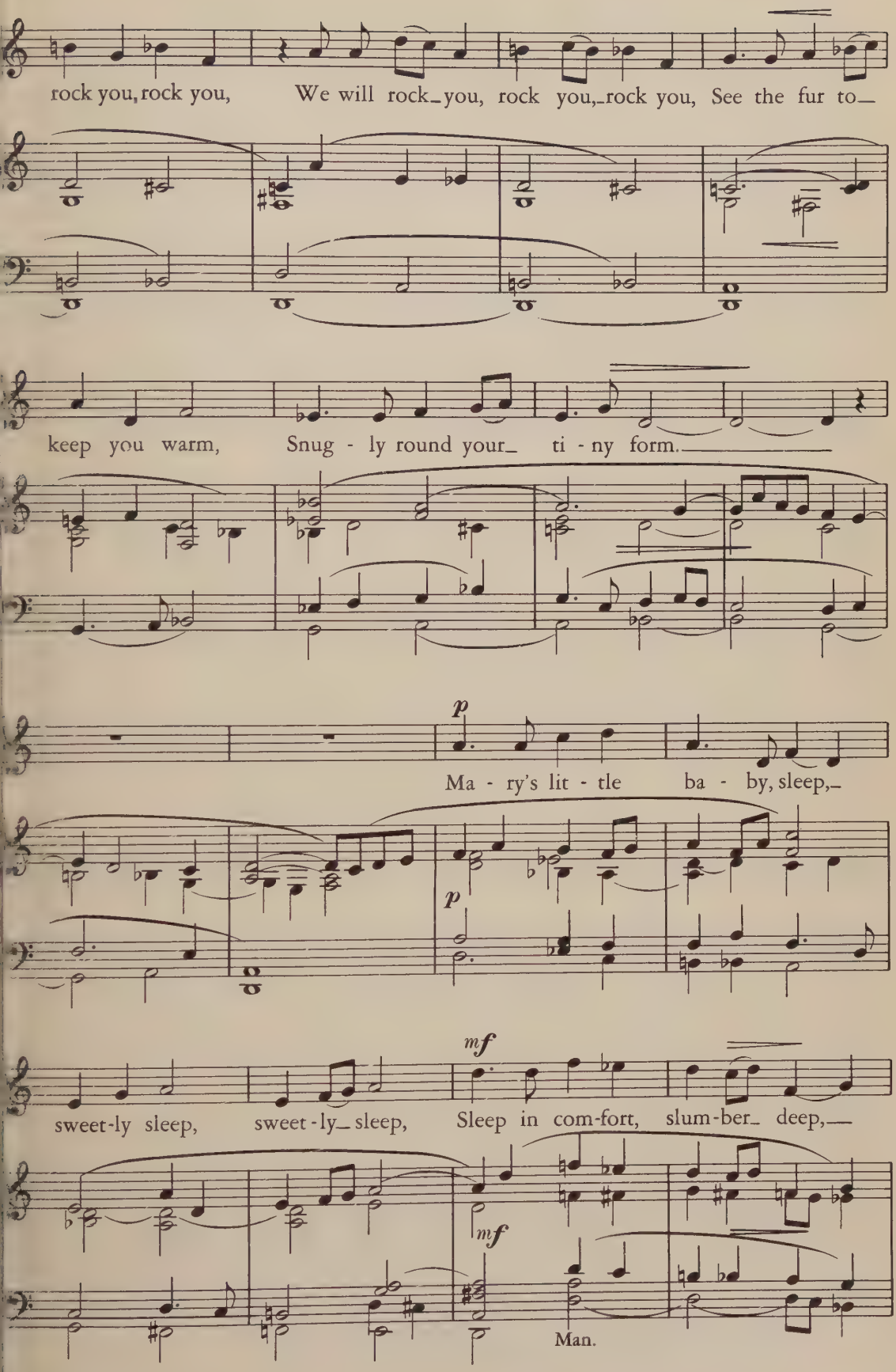
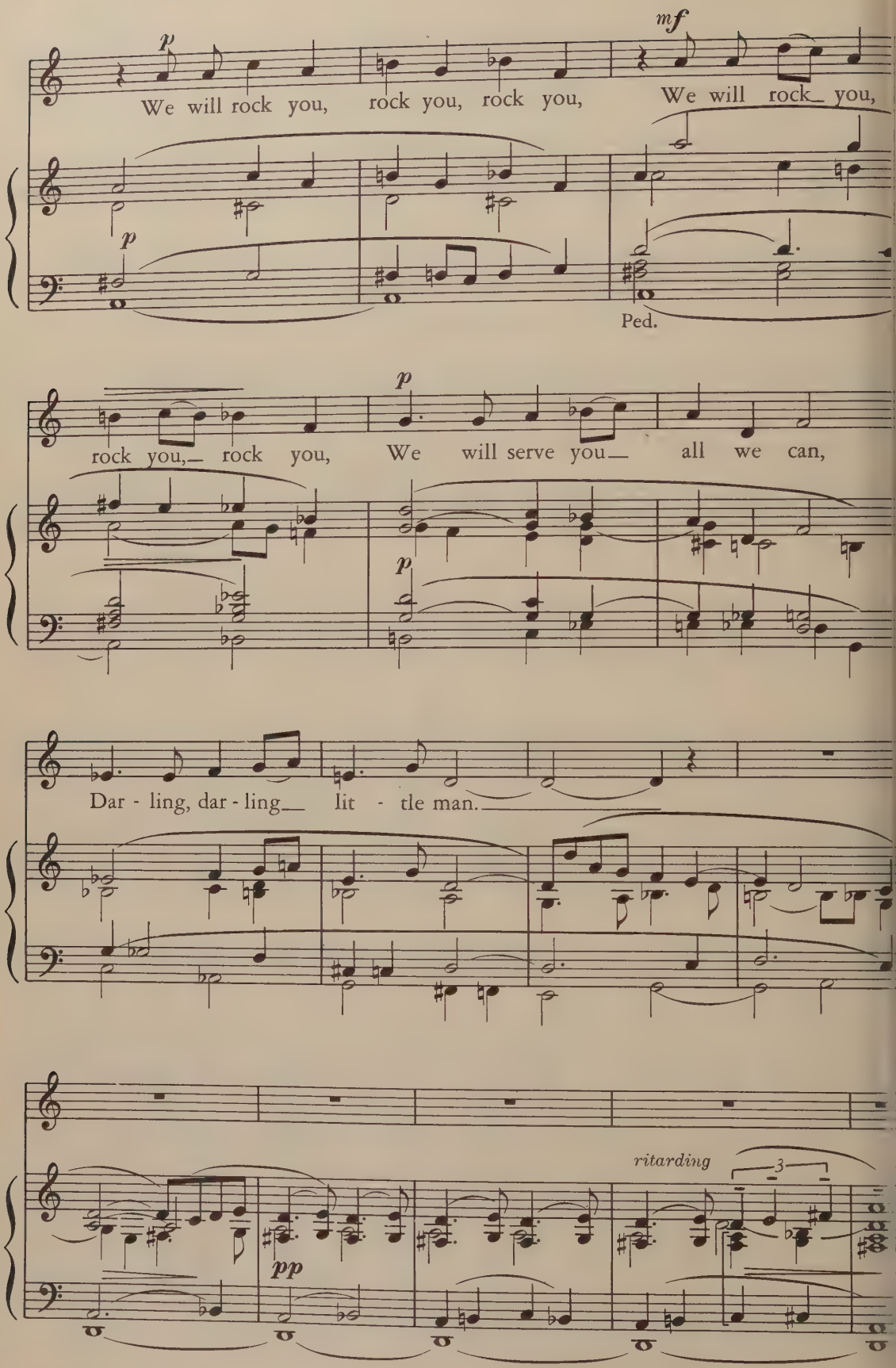

rock you, rock you, We will rock you, rock you, rock you, See the fur to
keep you warm, Snug - ly round your ti - ny form.
p
Ma - ry's lit - tle ba - by, sleep,
p
mf
sweet-ly sleep, sweet - ly sleep, Sleep in com-fort, slum-ber deep,
mf
Man.

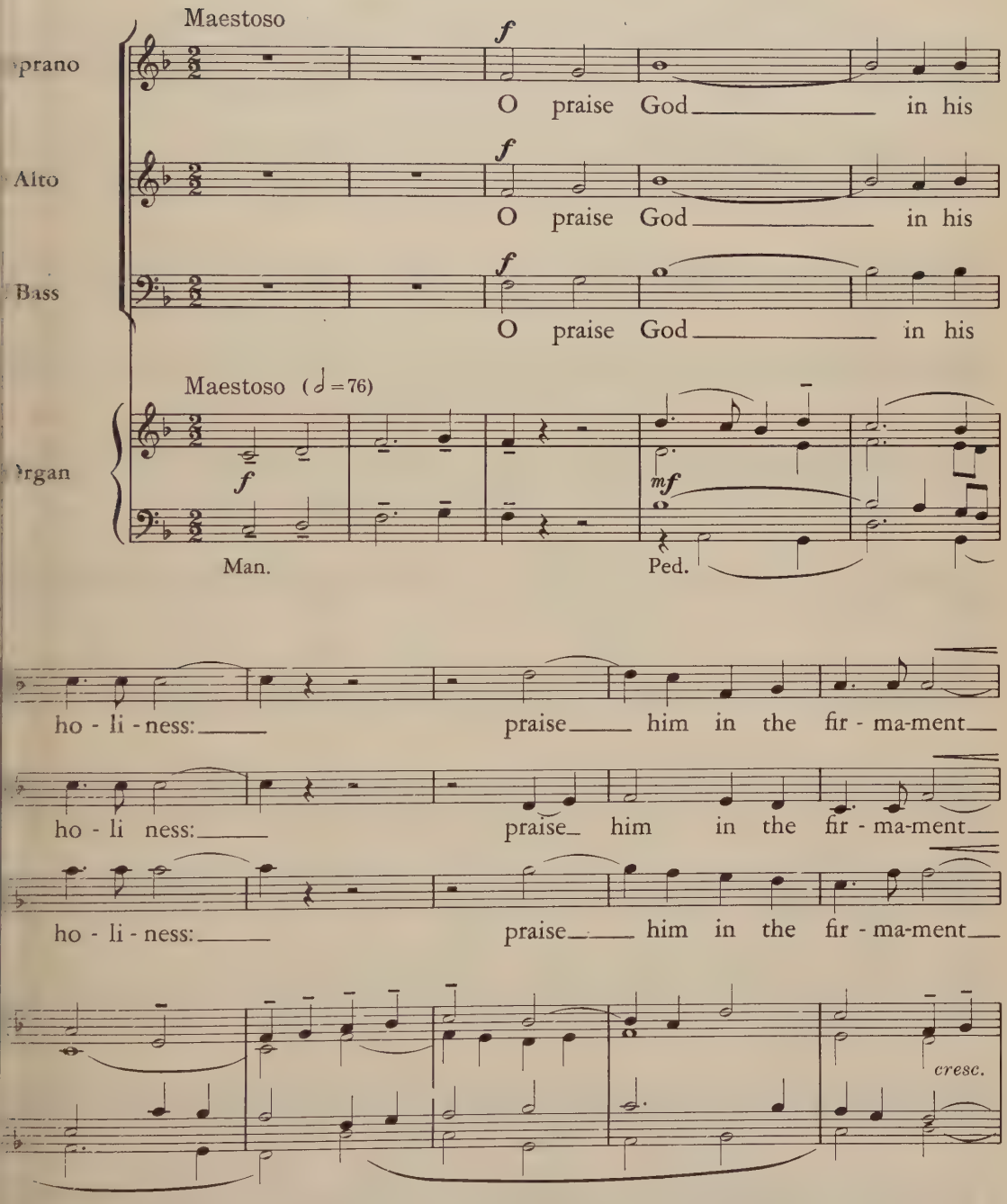

p
We will rock you, rock you, rock you,
mf
We will rock you,
p
Ped.
p
rock you, rock you,
We will serve you all we can,
p
Dar - ling, dar - ling lit - tle man.
ritarding
3
pp

O Praise God in His Holiness

Anthem for S.A.B.

Im 150

ARTHUR MILNER



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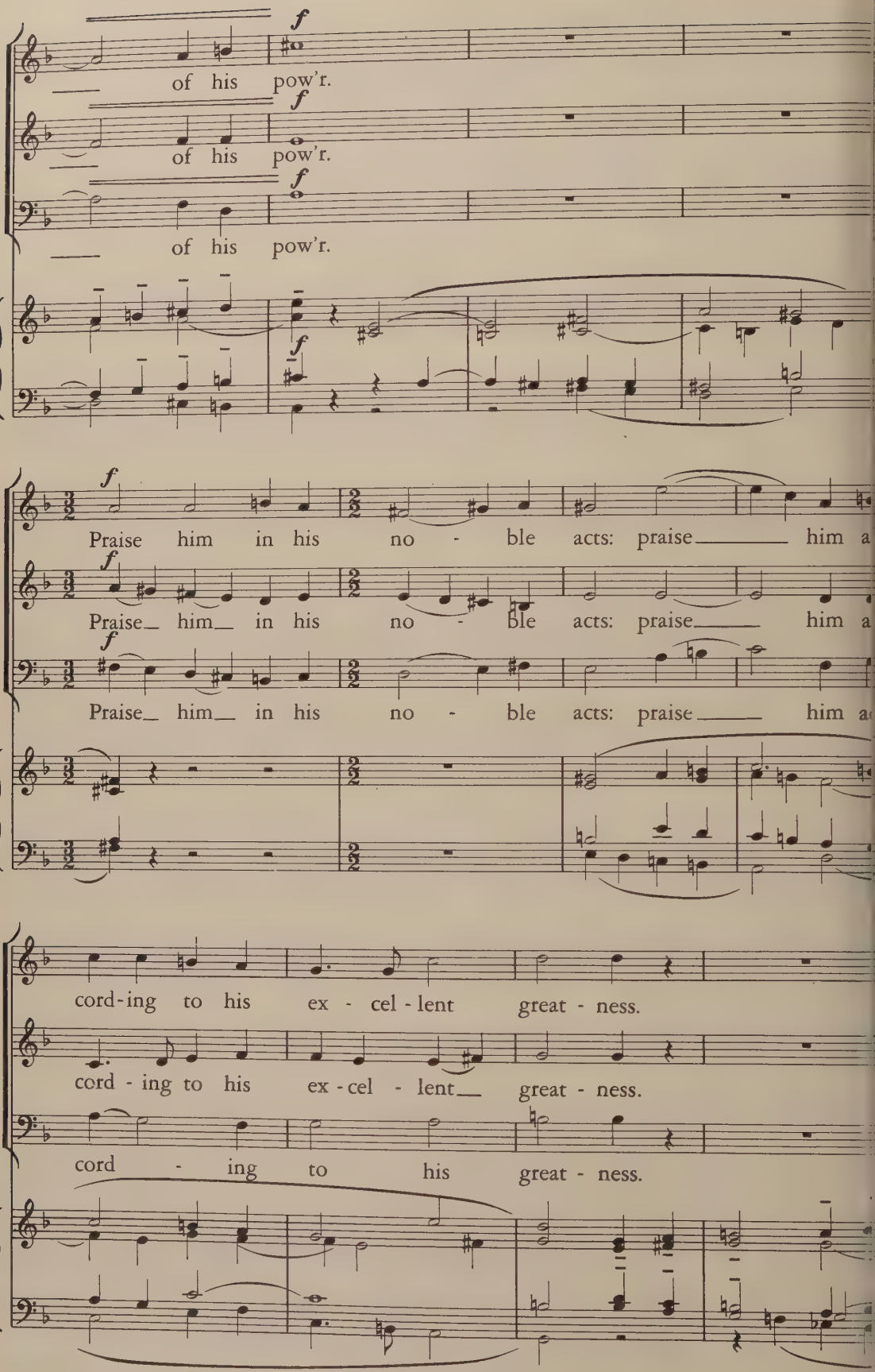
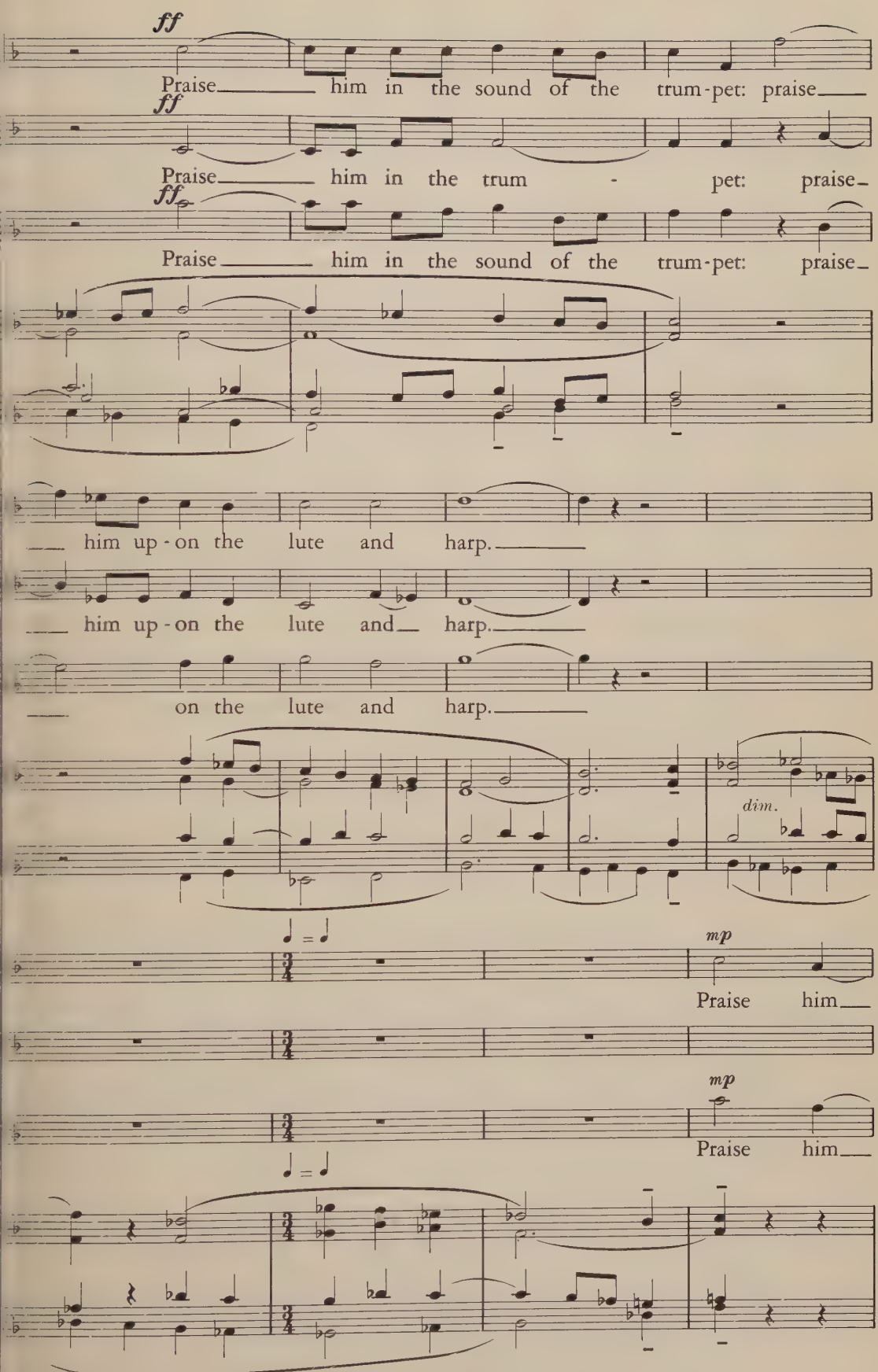
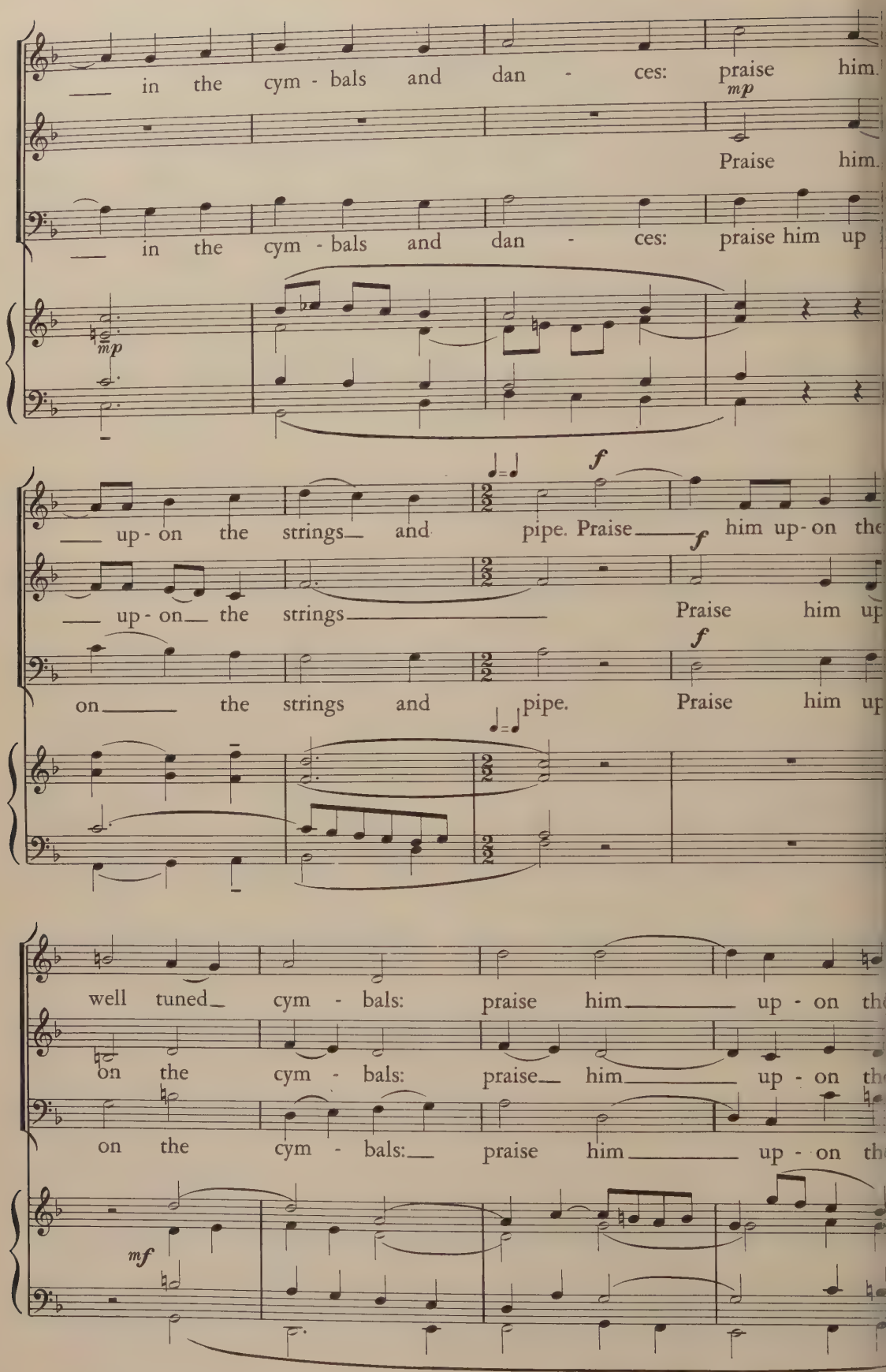
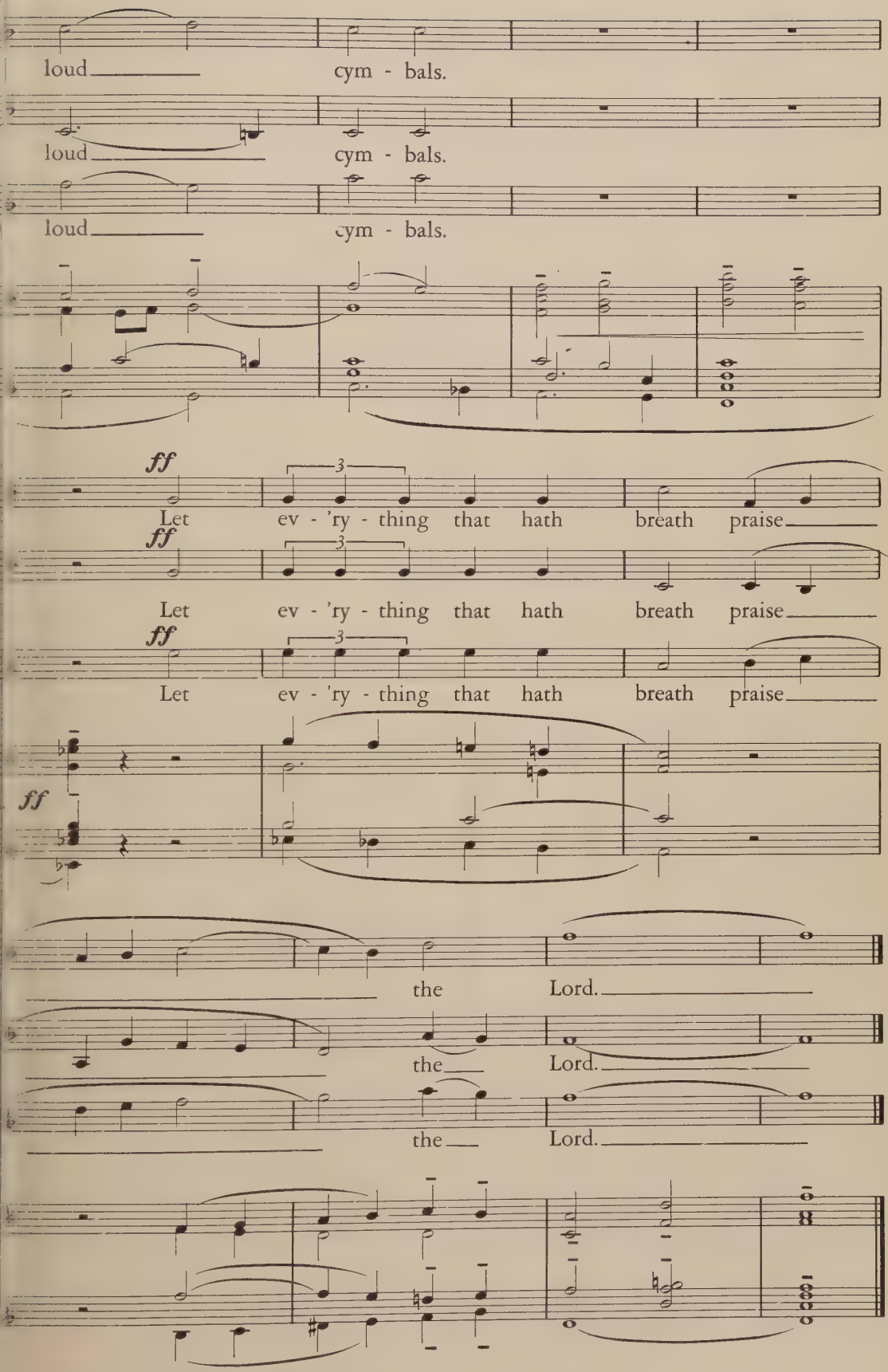

f
of his pow'r.
f
of his pow'r.
f
of his pow'r.
f
f
f
Praise him in his no - ble acts: praise him a
f
Praise him in his no - ble acts: praise him a
f
Praise him in his no - ble acts: praise him a
cord-ing to his ex - cel - lent great - ness.
cord - ing to his ex - cel - lent great - ness.
cord - ing to his great - ness.


ff
Praise him in the sound of the trum-pet: praise
ff
Praise him in the trum - pet: praise
ff
Praise him in the sound of the trum-pet: praise
him up-on the lute and harp.
him up-on the lute and harp.
on the lute and harp.
dim.
mp
Praise him
mp
Praise him

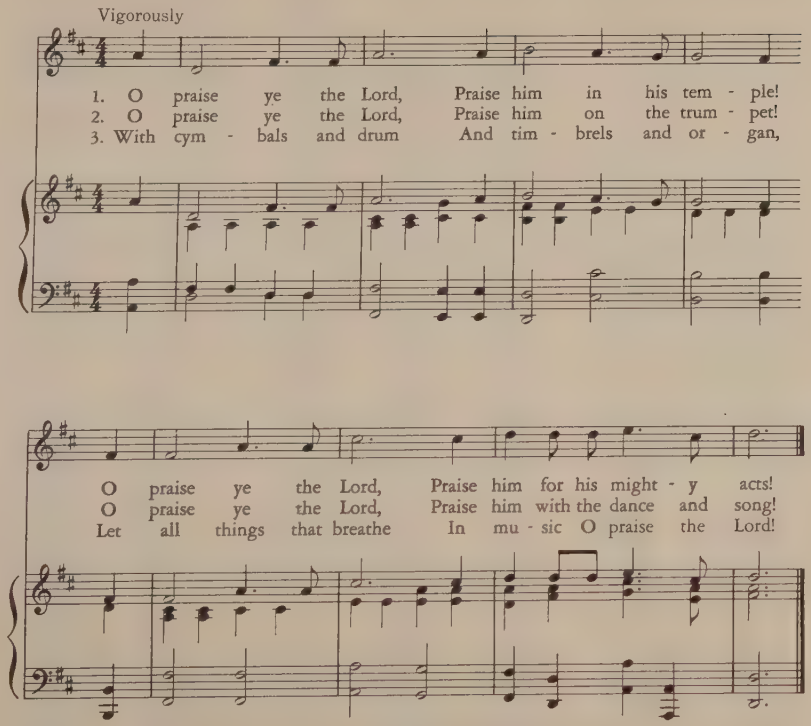

in the cym - bals and dan - ces: praise him.
mp
Praise him.
in the cym - bals and dan - ces: praise him up
mp
up - on the strings and pipe. Praise
f
him up - on the
up - on the strings
Praise him up
f
on the strings and pipe.
Praise him up
well tuned cym - bals: praise him
up - on th
on the cym - bals: praise him
up - on th
on the cym - bals: praise him
up - on th
mf


loud cym - bals.
loud cym - bals.
loud cym - bals.
ff
Let ev - 'ry - thing that hath breath praise
ff
Let ev - 'ry - thing that hath breath praise
ff
Let ev - 'ry - thing that hath breath praise
ff
the Lord.
the Lord.
the Lord.

O Praise Ye the Lord

Paraphrase of Psalm 150

Theme from CÉSAR FRANCK


Vigorously
1. O praise ye the Lord, Praise him in his tem - ple!
2. O praise ye the Lord, Praise him on the trum - pet!
3. With cym - bals and drum And tim - brels and or - gan,
O praise ye the Lord, Praise him for his might - y acts!
O praise ye the Lord, Praise him with the dance and song!
Let all things that breathe In mu - sic O praise the Lord!

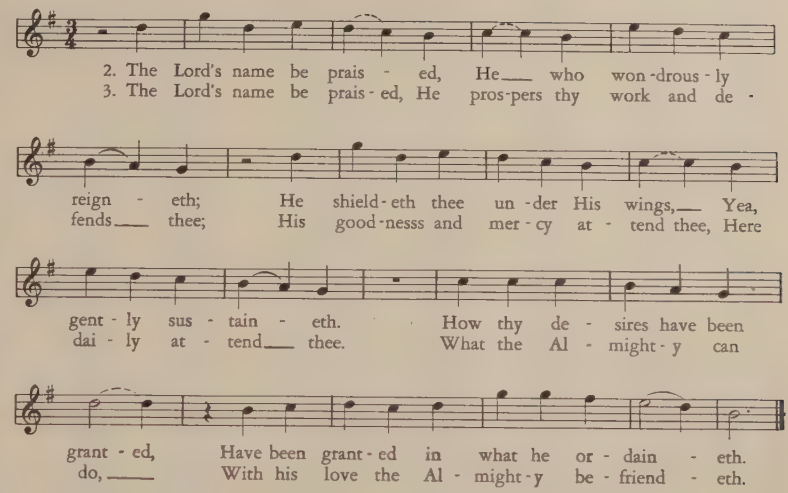
Stanzas 2 and 3 from *The Whole World Singing* by Edith Lovell Thomas, Reprinted by permission of Friendship Press.

Lobe den Herrn

Descant

Joachim Neander
Tr. Catherine Winkworth

V. EARLE COPES


2. The Lord's name be prais - ed, He___ who won-drous - ly
3. The Lord's name be prais-ed, He pros-pers thy work and de -
reign - eth; He shield-eth thee un-der His wings,___ Yea,
fends___ thee; His good-nesss and mer-cy at - tend thee, Here
gent - ly sus - tain - eth. How thy de - sires have been
dai - ly at - tend___ thee. What the Al - might-y can
grant - ed, Have been grant-ed in what he or - dain - eth.
do,___ With his love the Al - might-y be - friend - eth.

a composition project sponsored by

NaFOMM

IN order to stimulate wider use of *The Methodist Hymnal,* to familiarize our people with the wealth of material contained therein, and to encourage the composition of worthy choral and instrumental music based thereon, the National Fellowship of Methodist Musicians has inaugurated a composition project.

An invitation is extended to all composers (not necessarily NaFOMM members or Methodists) to write and submit compositions based on either tunes or texts found in *The Methodist Hymnal* in any or all of three catagories as follows:

a) Chorale or hymn-tune preludes, offertories, improvisations, or postludes for the organ, or for organ and another instrument, or for organ or piano and a small instrumental ensemble.

b) Compositions of easy to moderate difficulty for solo voice, based on texts found in *The Methodist Hymnal.*

c) Hymn-anthems for unison, SA, SAB, or SATB choirs, based on texts or tunes from *The Methodist Hymnal.* Anthems may be accompanied or unaccompanied and should be of easy to moderate difficulty.

The following list of hymns based on the Christian Year may be helpful in selecting suitable texts for solo or anthem settings.

ADVENT: 32, 82, 83, 84, 485, 503, 628. Also hymns related to the Holy Scriptures: 387, 389, 390.

CHRISTMAS: 86, 87, 88, 91, 94, 96, 97, 98, 99, 100, 103, 105-110, 436, 442, 588.

EPIPHANY AND CHRISTIAN OUTREACH: 90, 101, 102, 114, 119, 123, 479, 482, 488.

LENT: 125-130, 132-139, 141, 142, 144, 146, 147, 149.

EASTER: 150-161.

PENTECOST: 172, 173, 175.

TRINITY: 1, 2, 6.

KINGDOMTIDE: The Church 379-385. Discipleship 193, 263, 265, 266, 272, 275, 463. Brotherhood 465-474.

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All compositions must be mailed on or before February 1, 1961 in the following manner: Place unfolded manuscript (without composer's name thereon) in an unsealed envelope containing composer's name and address and return postage on the outside. Place this envelope inside a larger one and address to: NaFOMM Composition Committee, P. O. Box 871, Nashville 2, Tennessee. All entries will be registered by code to insure that the composer remain anonymous to the committee.

After final choice of material is made by the committee, the selected compositions will be prepared for performance at the biennial NaFOMM meeting in July, 1961.

All compositions, whether or not they are selected for presentation at the NaFOMM conference, will be given consideration for possible publication in MUSIC MINISTRY and by Abingdon Press.

A WORSHIP SERVICE

The Twenty-third Psalm in Hymns

by HELEN G. JEFFERSON

PRELUDE: Wright: *Prelude on "Brother James's Air"*

CALL TO WORSHIP: Psalms 95:1, 2

HYMN: *The Lord's my Shepherd* No. 70[1]

PRAYER: Unsleeping God, who in every age hast been the shepherd of thy people, their defense in danger, their shelter from the storm, we, thy heedless children, grateful for the care that has been watching over us . . . would commit ourselves to thy guidance. . . . Giver of every good and perfect gift, we thank thee most of all for the gift of Christ, the Good Shepherd of the flock. Grant that we, sheep of thy pasture, may not wander far from his protecting care; or, if we stray, may be found of him and brought back, ere the night fall, to thy fold.[2]

TALK: Metrical Versions of Psalms as Hymns
(see concluding section)

HYMN: *The God of love* (read by leader)

The God of love my shepherd is,
And he that doth me feed;
While he is mine and I am his,
What can I want or need?

He leads me to the tender grass,
Where I both feed and rest;
Then to the streams that gently pass:
In both I have the best.

Or if I stray, he doth convert,
And bring my mind in frame,
And all this not for my desert,
But for his holy name.

Yea, in death's shady black abode
Well may I walk, not fear;
For thou art with me, and thy rod
To guide, thy staff to bear.

Surely thy sweet and wondrous love
Shall measure all my days;
And, as it never shall remove,
So neither shall my praise.

DR. JEFFERSON is a teacher and free-lance writer in Berkeley, California.

[1] Numbers refer to *The Methodist Hymnal.*
[2] William Adams Brown: *The Quiet Hour,* p. 89. Reprinted by permission of Association Press.

HYMN: *The Lord my Shepherd is*
(Tune: *Old 134th,* No. 39)

The Lord my Shepherd is,
I shall be well supply'd:
Since he is mine, and I am his,
What can I want beside?

He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

If e'er I go astray,
He doth my soul reclaim;
And guides me in his own right way,
For his most holy name.

While he affords his aid,
I cannot yield to fear!
Tho' I should walk through death's dark shade,
My Shepherd's with me there.

In spite of all my foes,
Thou dost my table spread;
My cup with blessings overflows,
And joy exalts my head.

The bounties of thy love
Shall crown my foll'wing days;
Nor from thy house shall I remove,
Nor cease to speak thy praise.

CONFESSION OF FAITH: We have sung our faith in God's Shepherd care. Let us confess this faith b repeating Psalms 23.

HYMN: *The King of love my Shepherd is* No. 35

PRAYER: Our Father, we thank Thee for the Psalm which have inspired men in all ages. We than Thee for the courage of those who used them i time of persecution and found strength and joy Grant us like faith and comfort. Amen.

HYMN: *The Lord is my Shepherd*
(Tune: *Foundation,* No. 315)

The Lord is my Shepherd, no want shall I know
I feed in green pastures, safe-folded I rest
He leadeth my soul where the still waters flo

(*Continued on page 36*)

Improvisation for Worship

by George Faxon

One truly characteristic feature of the organ as an instrument in relation to worship has been its use for improvisation. By its very nature it has encouraged the art of improvisation, and this has been a long and continuing tradition.

One recalls briefly that from the earliest times the organ was used to improvise music. Then came the great Cantor and his masterly improvisations, and more recently, a whole school of extemporization, developed to a high degree by French teachers and players.

Improvisation for the average church organist is a serious problem. He must consider his own abilities as an improviser and he must also consider the legitimate and most effective use of extemporaneous music in the actual services he is called on to play. In the average Protestant service the organ all too frequently is used for a sort of churchly kind of "traveling-music." This was inherited from nineteenth century English Cathedral practice and certainly does not obtain today in the best type of cathedral service. The other use—a variation of this concept—is "music for seating late-comers." It is the opinion of many church musicians that this utilitarian use of music in a worship service is debasing, and the logical trend of many authorities is toward a dignified silence in many places where this sort of ineffective and frequently unmusical attempt by a well-intentioned organist now intrudes upon the service.

There are, however, many areas for legitimate use of the art. Sometimes the prelude to the service can be effectively improvised; the hymn or a processional made to fit the proper timing or a well-improvised interlude between stanzas; an appropriate introduction to an unaccompanied motet or anthem (this is a common practice in English cathedrals); and transitions between the anthem and doxology or other musical links so necessary to a smooth service. Finally, there might be an improvised postlude that suits the mood of a given service.

While there are a few organists remarkably gifted at improvisation, a word of caution might be added. At best an improvisation's great advantage is its timeliness—its fitting a given mood and service. But when overused, the service suffers from a series of compositions in the same style by the same composer. The great solo literature of the organ should not be neglected because the organist happens to be unusually gifted as an improviser.

A more common problem is that of the ordinary church organist who has great difficulty with any sort of musical creativeness at the keyboard. A few suggestions might be helpful.

While we at once recognize the need for a thorough background in theoretical studies, it somehow happens that the best theorists are not always successful at improvisation. One must constantly practice keyboard drill. A knowledge of keys and chord formations is basic, but beyond this is the real problem of melodic creation and, most important, the flow and continuity of the improvisation. Simple cadences should be mastered, then adapted to various uses in suspensions and rhythmic devices which lend interest and variety.

One weakness of much improvisation is the hackneyed used of nineteenth century harmonies and melodies, which relate to so much obviously secular music. Modal improvisation, rather than that in major or minor tonalities, permits harmonic progressions entirely suited to the church and the worship service.

If an organist will practice a great deal of the early keyboard music—Frescobaldi, the early French Masters, and the chorale preludes of Bach—he will begin to absorb keyboard formulas which readily adapt to the best sort of churchly improvisation. While considerations of form and structure are necessary in this study, a strict adherence to a formal scheme frequently will render the improvisation ineffective because of the vital element of timing. Also, a simple melodic improvisation can be highly effective at times.

At best, skillful and tasteful improvisation contributes greatly to the proper mood and needs of the worship service.

R. FAXON is chairman of the Church Music Department of Boston University and organist, Trinity Church, Boston, Massachusetts.

God Was There

by John Finley Williamson

I wish to speak to clergymen or to the individuals who are responsible for leadership in worship. We hear too often that there is too much emotion in our worship service, or there is no emotion in our worship service, or wasn't that high note in the anthem thrilling this morning, or the anthem this morning was surely anemic, wasn't it, or when are we going to get a new organ, or say—don't they have goodlooking ushers in this church, or why does Mr. So-and-so always sit right down in front. Remarks such as these make you wonder if the service that morning helped persons worship.

Across the broad expanse of the United States there are almost three hundred thousand churches dedicated to the public worship of God. Some have a choir, some do not. Some have an organ or piano, in some there is none. Some have a preacher, some have none. But worship can be experienced in each of these churches if the leadership, both in the pulpit and the pew, decide that worship is the principal function for the Christian in God's house.

In our churches in the United States, the order of service is usually traditional in relation to the liturgy of the denomination. Too often we think that if our service were more like a Lions, Rotary, or Kiwanis Club meeting, our worship would be right. Let me tell of several great personal experiences of worship.

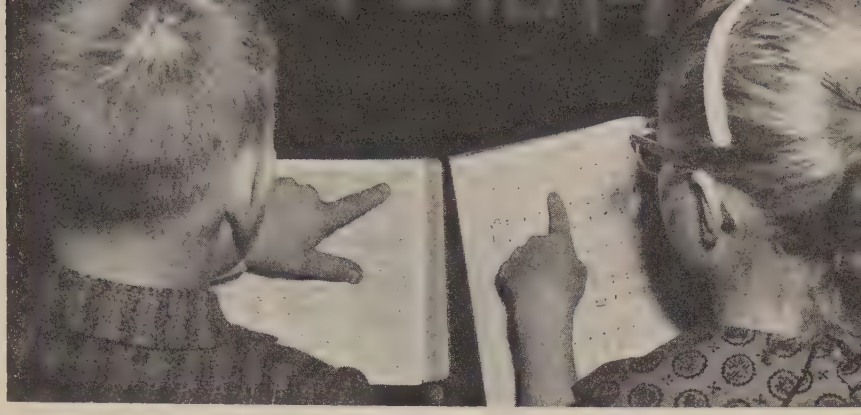
One morning in London we were allowed to participate in a communion service in the chancel at St. Paul's Cathedral. God was present that morning. One night in Munich, Germany, we stepped into a Jewish synagogue where we could not understand the language, but God was present. One Sunday morning in Oslo, Norway, we were the guests of the King and Queen, Crown Prince and Crown Princess, when the Bishop of Norway, who was later so cruelly persecuted by the Nazis, was ordained. Westminster Choir sang English, the choir and people sang in Norwegian; God was there. One Sunday evening in my father's church in Canton, Ohio, I heard two young women playing harps beautifully while the congregation sang. I knew that God was there. One Sunday evening in a Chinese church in Bangkok, Thailand, part of the choir sang in Chinese, part in Thai, and part in other languages. Seven interpreters were used; God was there. One Sunday afternoon many years ago by a quiet little stream, I remember watching people as they were baptized and hearing the congregation sing enthusiastically. God was there.

All of these experiences and many, many more have made me realize that God can be present anywhere if childlike simplicity instead of art for art's sake is allowed control. The most beautiful music that I have ever heard was sung by the boys in Bach's own church, the St. Thomas Kirche in Leipzig, Germany in 1920, when children led us in worship.

In order to accomplish our goals for public worship, we should make sure that the natural simplicity of worshipers' voices is not spoiled by theatrical showmanship. The philosophy "art for art's sake," is foreign to the purposes of corporate worship. Instead, the natural musical expression of an entire congregation, including little children, should be encouraged, so as to fulfill the biblical exhortation: "Let the people praise thee, O God; let *all* the people praise Thee!" Through such expression, we shall know and feel that God is present.

DR. WILLIAMSON is founder and president emeritus, Westminster Choir College, Princeton, New Jersey.

David, king of Judah, a soul inspired by divine music and much other heroism, was wont to pour himself in song; he, with seer's eye and heart, discerned the Godlike amid the human; struck tones that were an echo of the sphere-harmonies, and are still felt to be such. Reader, art thou one of a thousand, able still to read *a Psalm of David, and catch some echo of it through the old dim centuries; feeling far off, in thy own heart, what it once was to other hearts made as thine?—Carlyle.*



iors compare Psalms 90 with hymn paraphrase, *O God Help in Ages Past.*

Music for Juniors

by Muriel Alford

When juniors study their Hebrew heritage, a mary point of interest is the Book of Psalms. re they find praises to God so beautifully ex-ssed that throughout their lives verses from Psalms will remind them of God's presence continuing love.

The Book of Psalms is the Hebrew people's nnbook. It contains songs of praise, suppli-on and prayer; marching songs for pilgrims hey traveled to Jerusalem for feasts; songs ch tell of sorrow or wrong-doing; songs ch reflect joyful occasions. Psalms expressing ise are most meaningful for juniors.

The Psalms have been a basic feature of istian worship since Christ and his disciples g a Psalm following the last supper. For y centuries Psalms were the only hymns g in church, and today many anthems and ns are inspired by Psalms. Nearly one-third he hymns in our hymnal are based partly or lly on Psalms.

Worship in the Temple

nvite your juniors to board an imaginary e capsule for a trip to the great Temple in usalem. It is the day of dedication for this gnificent white marble building. Since early rning worshipers have been gathering, and v the huge sanctuary is filled. A hush comes r the congregation as one hundred twenty mpeters stand at the east end of the altar. ind them are men with cymbals, harps and s, and a large choir robed in fine white n. Following a fanfare of trumpets and shing of cymbals, the choir enters, singing:

"O give thanks unto the Lord!
Sing to Him, make music to Him!
For He is good;
His kindness never fails!"

Many hours have been spent rehearsing for this high moment, for the musicians are making a worthy offering to God. It seems as if a great cloud fills the Temple—a cloud of wonderful music! Truly we feel God's presence here.

As the service progresses, the players and singers repeat:

"For He is good;
His kindness never fails!"

Finally, King Solomon kneels in prayer before the altar, asking God's blessing upon His people. As we enter our time capsule for the trip back to 1960, we realize how God spoke through music at the dedication of the Temple, and how He speaks today in anthems and hymns.

Who Wrote the Psalms?

Ask a group of juniors, "Who wrote the Psalms?" and they will usually answer, "David." It is true that David wrote many Psalms. In the Revised Standard Version of the Bible, the headings of sixty-nine Psalms indicate that David was the author. However, many Psalms were written by Asaph, David's choir leader, and by other Temple singers. Some were written by people on their way to worship at Jerusalem.

The headings for many Psalms include not only the author and the person to whom the Psalm was dedicated but sometimes the tune to which it was sung or the instruments to be used. Have your juniors look at Psalms 4 in their Revised Standard Version of the Bible; the heading indicates that this Psalm was to be accompanied by stringed instruments. Psalms 5 is marked for flute accompaniment. Not only does

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the heading of Psalms 6 call for strings, but it tells the tune to be used, *The Sheminith.* Other tunes indicated are *Gittith,* a tune from Gath (Psalms 8); *Muth-labben,* a popular song tune (Psalms 9); *The Hind of the Dawn,* an Arabian tune (Psalms 22); and *Lilies,* another popular tune (Psalms 45). The word, *Maskil,* found in several headings, indicates a teaching Psalm.

In the heading of Psalms 46, we read, *according to Alamoth,* meaning for unchanged voices. Three times in this Psalm the juniors will see the word, *Selah,* and will question its meaning. In the third century before Christ, seventy learned Jewish scholars met in Alexandria to translate the Old Testament into Greek. They agreed that *Selah* meant an orchestral interlude which divided the thoughts of the Psalm. It occurs seventy-one times in the Book of Psalms and should be omitted when reading aloud.

Parents and leaders will find interesting resource material on the songs of the Hebrews in the Closely Graded Curriculum pupil's book for Course IV, part 1, pages 34-39 and Course IV, part 3, pages 49-76.

Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with great hymns from our Christian heritage; to lead them as they grow in their appreciation of these hymns as a source of inspiration and guidance for Christian living.

Praise to the Lord

The Methodist Hymnal, No. 60; *Singing Worship,* No. 2.

Joachim Neander was one of the finest German hymn writers. Born in Bremen in 1650, he lived for only thirty years. He wrote sixty hymns, setting nineteen to his own chorale tunes. His love for nature was great, and he spent many hours walking in the lovely hills of the Heidelberg region and along the Rhine.

Praise to the Lord was inspired by at least two Psalms—103 and 150. It is included in many hymnals and is considered one of our finest hymns of praise. The tune, also of German origin, was published in Stralsund in 1665. It has been associated with Neander's hymn since 1680.

Juniors find this inspiring hymn of praise one which they can sing with understanding and enthusiasm. A hymn-anthem may be made by adding the descant by V. Earle Copes (see MUSIC FOLIO).

O God Our Help in Ages Past

The Methodist Hymnal, No. 533; *Singing Worship,* No. 81.

This paraphrase of Psalms 90 by Isaac Watts is found in many hymnals. It is an unsurpassed expression of the timelessness of God. Watts wrote the text in 1719, giving it the title, *Man frail and God eternal.*

The hymn offers opportunity to compare the original Psalm with the paraphrase. Ask half the group to look at Psalms 90 in their Bibles and the other half to find this hymn in their hymnals. Have the first half read the first verse of the Psalm; then ask the others to read the first stanza of the hymn. Compare the two. Read verse 2 of the Psalm; then, the stanza beginning "Before the hills. . . ." Compare verse 4 with the stanza beginning "A thousand ages . . . ;" verse 14 with the final stanza.

Anthems Based on the Psalms

Not only are many hymns taken from Psalms, but composers have found the Psalms a rich source for anthems.

O Praise Ye the Lord (see MUSIC FOLIO) is a fragment of an extended anthem, *Psalm 150,* by a well-known French composer of the nineteenth century, César Franck. It is interesting to note that stanzas 2 and 3 were arranged by juniors in a vacation school at Richmond Hill Methodist Church, New York.

Praise the Lord, His Glories Show in *Anthems for the Junior Choir,* Book 2 (MYF) is a two-part anthem arranged by Helen Rockefeller. It is based on Robert Williams' sturdy Welsh hymn-tune, *Llanfair,* and is a paraphrase of Psalms 90. The second stanza is set to contrasting music and might be used as a duet. A descant on the third stanza adds to the anthem's effectiveness. It can be used as a combined anthem, with adults singing the third stanza either in unison or four-part harmony while juniors sing the descant.

Here are other anthems based on Psalms: from *Anthems for the Junior Choir* (MYF): Book 1—Mendelssohn-Curry: *Lift Thine Eyes* (Psalms 121) • Book 2—Lovelace: *Lift Up Your Heads* (Psalms 24) • Book 4: Lewenhaupt-Lundquist: *For Help, O God, I Cry to Thee* (Psalms 17); Drury: *Bless His Holy Name* (Psalms 145).

from *The Treble Choir* (MZN): Wesley-Martin: *Lead Me Lord* (Psalms 4 and 5); Schubert-Thiel: *Sanctus* (Psalms 145).

anthems: Bain-Jacob: *Brother James's Air* (Psalms 23) MZT • Dvorak: *God Is My Shepherd* (Psalms 23) MZB • Ippolitoff-Ivanoff-Holler: *Bless Thou the Lord* (Psalms 103) MZB • Mueller: *The One Hundredth Psalm* (Psalms 100) MZV • Thiman: *A Hymn of Praise to the Creator* (Psalms 103 and 150) MZB.

Music for Primaries

by Carrie Lou and Edwin Goddard

September is an exciting month for primary dren. Some are starting to school for the t time, and those who have completed the in a new school year. Renewing old ndships, making new ones, adjusting and djusting to various forms of authority is the r of the first days and weeks of a school

The church school sessions for this month hasize the importance of happy relation- s with others. Through discussions, activi- and other experiences the children become re aware of those in the church, community, and school who make life pleasanter and ier for everyone. Children are helped to ome aware of the inter-relatedness of man- d and of the support and richness of the stian fellowship.

The suggestions for music experiences this th and the next are an extension of this em- sis to include those who help us with music. s month our attention is centered in the sical contributions of the Hebrews. The er may wish to review the suggestions of last and recall with the children those experi- s that were especially enjoyed. Such recall be a good introduction to the activities of sessions.

ening

ary in the history of the Hebrew people discovered the effects of music on the hu- spirit. David as a shepherd boy played and g away the lonely hours spent caring for his er's flocks. His music attracted the attention a member of the royal court, and David was ght before King Saul to soothe and comfort troubled spirit. This story may be shared ed with the children as an introduction the musical use of stringed instruments. The brews used the harp or lyre. These instru- have several counterparts in the musical of today.

A delightful listening experience for this may involve one such instrument. This be an autoharp, the harp stop on the organ or a guitar. In some instances it may be possible for the children to see and hear a modern harp. A short selection from a recording by a harpist may be used. One that contains familiar music for children is *40 All Time Christmas Favorites* by Robert Maxwell.[1]

The Hebrews have also used music to create the light happy spirit associated with the everyday lives of people. Through discussion and recall of folk songs indigenous to our culture we can help the children to understand the meaning of folk music. They may also discover that folk music is often used in the great religious festivals of a people. Two such pieces of Jewish music are easily available: "Rock of Ages," found in *Singing Worship* by Edith Lovell Thomas, and "Chanukah," from *The Whole World Singing*, also by Miss Thomas. Both of these songs are associated with the Jewish Feast of Lights which is a very joyous and happy holiday. It is a time for sending greeting cards, giving gifts and telling again and again the story of the historical event which prompted the beginning of this festival. The feast celebrates the cleansing of the temple at Jerusalem after a pagan altar had been erected by a foreign invader. The children will be interested in the Jewish custom of burning candles during this season.

There are many recordings of Jewish music prepared by Folkways Records and Service Corporation and available through Cokesbury. Two of these (Jewish Folksongs, Vol. I [FW6826], Vol. II [FW6827], $4.25 each) contain a number of folk songs sung to guitar accompaniment. Your primary children might enjoy brief excerpts from these recordings.

Another use the Hebrews made of music was to help people worship. The human voice was the chief instrument used although the shofar called the people to worship, tinkling bells on the hems of the priests robes and the ends of prayer shawls could be heard, and silver trumpets and cymbals were frequently used. For a picture of a rabbi blowing the shofar (rams horn), see MUSIC MINISTRY, February, 1960,

[1] Lion: LP 70081 $1.98.

MR. GODDARD is associate professor of Religious ation, Scarritt College, Nashville, Tennessee.

MR. GODDARD is a graduate student at George Peabody College, Nashville, Tennessee.

p. 20. The children may recall their introduction to chants in the May sessions. They may learn of the Jewish cantor, who sings part of the scriptures in chant form, or worship rituals in the regular synagogue services. Folkways record FW6940, *Cantorials for the High Holidays* ($4.25), includes a setting of "Kol Nidre," an ancient Hebrew chant. Additional resources are discussed in REVIEWS on page 38.

Singing

The children may listen as Psalms 150 is read from the Bible. They will be interested in counting the many musical instruments named in the Psalm and may talk about the special group in the Hebrew society known as Levites, whose responsibility it was to play the instruments and lead the music for the worship of the congregation. There are many musical settings of these words. One which primaries will enjoy learning is found in MUSIC FOLIO, page 26.

Through conversation and discussion, help the children to realize that the Hebrews of long ago

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I may truly name this book (Psalms) the anatomy of all parts of the soul; for no one can feel a movement of the spirit which is not reflected in this mirror. All the sorrows, troubles, fears, doubts, hopes, pains, perplexities, stormy outbreaks, by which the souls of men are tossed, are depicted here to the very life.—Calvin.

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and the Christians of today worship the same God. They may list some of the ways in which people long ago showed their love for God and some of the ways people today show their love for Him. This list will certainly include singing hymns of praise and prayer, as well as doing good and being aware of God's love and care. An interesting project encourages children to select songs which illustrate the items listed.

As the children think about musical helpers of long ago as well as those today who contribute so much to their enjoyment and sensitivity to music, they may associate them with the words of the song, "Thanks for Helpers," No. 17 in *Sing, Children, Sing*. This may be learned and used again and again during the sessions this month.

Playing

The tambourine is an instrument that was used quite frequently by the Hebrews. It was used by dancers on festive occasions, such as the celebration of a victory. The tambourine was also used as an accompaniment for an honor escort or a bridal procession. The chi dren will enjoy experimenting with tambourin to produce music of different moods. Appr priate accompaniments should be played fc them on the piano or record player.

Bells may be added to the tambourines sinc they, too, were used by the Hebrews. The mor modern triangles may be added also because their bell-like tone. These instruments mak effective accompaniments for the Jewish fol music mentioned above.

Rhythms

Many of the Jewish folk songs portray i musical fashion the everyday experiences of people. Such experiences include planting, ha vesting and caring for a family. The boys an girls may compare the subjects of these son with those from our own culture, such as "Oat Peas, Beans and Barley Grow," "The Farmer i the Dell," and "Here We Go 'Round the Mu berry Bush." The children may enjoy playin these games during the sessions as a means recreation and relaxation. It is interesting fc them to try to work out new forms of rhythm expression to these old singing games.

If the recording of Jewish folk songs is avai able, the children may be able to compare th rhythmic patterns in them with those in th songs that are familiar to them. If the Englis version is used they may also compare the wor content.

Creating

Some suggestions have already been include for certain types of creativity. If time permit the children may write their own prayer litany of thanksgiving for music and for th various ways it helps people. They may al compose a chant to be sung as a repeated phra with the litany. A cantor might be chosen sing the phrases which describe that for whic we are thankful.

The enjoyment from rhythmic experienc with tambourines may be enhanced when p maries make their own instruments. This acti ty might be more easily accomplished in an tended session. For increased anticipation, t children may begin collecting the required m terials several weeks beforehand. Paper or alu inum-foil pie plates or round cardboard boxto may be fastened together with yarn. Shells, bel buttons, or bottle tops may be attached clappers.

Some excellent suggestions for making rhyth instruments from readily available materials found in Gladys Andrews' book, *Creative Rhyt mic Movement for Children* (PH $7.65).

From Our Methodist Musical Heritage

by William C. Rice

T the General Conference of The Methodist Episcopal Church held in Philadelphia May, 1864, the following statement was sented by a newly-organized society, The ociated Choirs of New York:

RETHREN AND FATHERS—The place which sic has ever held in the Church and the part as performed in the success of Methodism blishes its importance. . . .

n this, as in other matters of church polity, puritanic affinities have caused us to lean strongly away from ceremonials, and thus have not sufficiently cherished the science of sic, or kept pace with the advanced state of ety.

is true we have not been without efforts, ch have at least fixed the love of music and ed song in the affections of our people . . . ; it is apparent that we are, as a denomina-, without a musical literature or satisfactory ssorship.

e need music of an elevated and devotional acter, wedded to our incomparable poetry, which both shall be engraven upon the ory of our people, producing a oneness of and practice. Then shall we accomplish the phetic desire: "Let the people praise thee, od; let *all* the people praise thee!"

he Associated Choirs later called a ten-day vention which met in New York City and d the following fourteen-point resolution:

OLVED:

That singing is an important element of ne worship; it is, therefore, our duty to at its highest perfection.

That . . . the assignment of this service to a ct few, practically to the exclusion of the gregation, is at variance with the spirit of ne worship. . . .

That singing is a religious exercise . . . by h many of our noblest aspirations and est feelings find expression.

4) That in churches of non-liturgical observances singing is the only opportunity for a common declaration of faith and public general confession.

5) That . . . the authorized version of hymns . . . should be sacredly guarded from displacement . . . by a loose sentimental literature.

6) That a selection of hymns for Sunday-school purposes be embodied in the Church Hymn-Book and engrossed in the general index.

7) That . . . instrumental music, when employed, should be subordinate—an accompaniment, not a substitute.

8) That the human voice is the standard of perfection in music and . . . , as the modern organ combines in one instrument the excellence for such purpose (accompaniment), we recommend it as the most suitable instrument.

9) That the importance of singing points to the necessity of regarding the wise counsel of our reverend founder: "Let all the people be diligently instructed in singing." We therefore recommend that . . . congregations be regularly assembled for practice in Church music, and our people . . . urged to attend as a religious duty.

10) That . . . we cherish those engaged in the profession and that our Churches make more liberal appropriations for that part of Church service.

11) That while we fully recognize the importance of musical knowledge and ability to "sing with understanding" this is of secondary importance in the worship of God, and that the primary injunction to "sing with the spirit" should cause us to commit the direction of such service to those who have also been divinely instructed.

12) That the best form of book for congregational singing is that with hymns and tunes on the same page; and . . . the four parts written on two staves.

13) That, in such book, each meter should have a preponderance of tunes selected from those . . . most approved by our churches.

14) That, for congregational music, tunes of extreme intervals or complicated harmony are not desirable.

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The Twenty-third Psalm in Hymns

(Continued from page 28)

Restores me when wandering, redeems when oppressed.

Thro' the valley and shadow of death though I stray,
Since Thou art my Guardian, no evil I fear;
Thy rod shall defend me, Thy staff be my stay;
No harm can befall, with my Comforter near.

In the midst of affliction my table is spread;
With blessings unmeasured my cup runneth o'er;
With perfume and oil Thou anointest my head;
Oh, what shall I ask of Thy providence more?

Let goodness and mercy, my bountiful God,
Still follow my steps till I meet Thee above;
I seek by the path which my forefathers trod,
Thro' the land of their sojourn, Thy kingdom of love.

BENEDICTION: Hebrews 13:20, 21.

Before the Reformation, church music was sung in Latin. At that time and for years afterward many hymns were metrical versions of Psalms, translated as literally as possible. To meet requirements of rhyme and meter, early versions used inverted word order and other artifically forced rhymes.

One metrical Psalm in *The Methodist Hymnal* (No. 70) is a paraphrase of Psalms 23 from the Scottish Psalter published in 1650. This is based on an earlier version by Puritan Francis Rous from his 1643 Psalter. The tune *Martyrdom* (*Avon*) is by Hugh Wilson, a Scottish shoemaker (1764-1824).

George Herbert, English clergyman and poet, influenced many with his hymn, *The God of love my shepherd is,* published posthumously in 1633. The line "While he is mine and I am his" has been borrowed often by writers. That they knew of Herbert's version seems sure, for the line is not based directly on the Psalm. It expresses Paul's doctrine of "in Christ" and "Christ in me."

Isaac Watts's *The Lord my Shepherd is* is our third hymn. Watts led in breaking away from the exclusive use of metrical Psalms, but he wrote metrical versions also. The tune *Old 134th* is adapted from the 1551 Genevan Psalter.

Another metrical version of Psalms 23 was written by Henry W. Baker, an English clergyman. His familiar *The King of love my Shepherd is* was published in 1868. The tune *Dominus Regit Me* was written for these words by John Dykes.

James Montgomery (1771-1854), son of a Scottish Moravian minister, wrote *The Lord is my Shepherd.* His hymn, sometimes set to the tune *Portuguese Hymn,* is used also with *Koschat* (*Poland*) composed by Thomas Koschat (1845-1914), an Austrian.

Metrical versions of the Psalms are a precious heritage. They were sung by Scottish Convenanters, Huguenots and others during persecution—sung by those with strong faith who were unafraid to sing in the face of opposition.

Sermons in Symphonies

(Continued from page 10)

claimed to be the most perfect melody ever conceived, they voice their clear-eyed confidence in the essential rightness of the universe. Here is a starlike faith which shines brightest when the night is darkest and inspires a skyward-soaring hope in the quiet clarinet. Let Fate come on again if it will. This time the outcome will be different!

And Fate does come on again! Slinking up stealthily from the depths of the strings, it suddenly pounces in its most cruel form: ridicule. The mocking horn makes brazen sport of the soul's quandary and laughs at its dearest dreams. Fate leers, and Fate sneers, and Fate jeers. And to cap the climax, in the ponderous, clumsy double basses, Fate dances (Berlioz terms this "the gambols of the frolicsome elephant") roughshod and heavy-footed over the ruins of the soul's ambitions.

It drags the soul through a veritable hell of torture until, just when the fury is at its fiercest, the soul suddenly finds itself. It climbs, singing and soaring, until it comes out on top. We are vividly reminded of early apostles singing hymns at midnight and finding that faith breaks chains and opens doors.

A fanfare of triumphant trumpets, and the victory march begins. With the realization that "the strife is o'er the battle done," the soul lifts up its voice with exultation. Louder and clearer swells the song until, mounting above the tirades of the tormentor, it becomes a paean of praise, and happiness runs riot through the shouting strings.

But hark! Can we believe our ears? Yes, there it is! The very summons of Fate is now combined and blended as the integral rhythmic factor in the Song of Triumph. Beethoven, devout believer and heroic fighter, discarding the despair of Dualism and disdaining the cowardice of Escapism, is asserting in terms of his church's dogma and his heart's witness: "Good must eventually win, for evil can be turned into good." He has given us an inspiring musical paraphrase of the inspired scriptural thesis, "My God can turn the curse into a blessing."

And he marches on "from victory unto victory" straight forward into the very last movement of his ninth and last symphony, wherein, despite deafness, he lifts his "Hymn to Joy."

With podium for pulpit and with homilies in harmonies great souls still preach their sermons in symphonies. In concert hall as in cathedral, "he that hath an ear, let him hear."

notes of note

by Jean S. Watkins

The General Conference adopted several morials of particular interest to musicians:
) The Commission on Worship (plus eleven ignated consultants) was directed to revise *e Methodist Hymnal* and to present a com- te report to the 1964 General Conference.
) The Methodist Publishing House and the rch Music Council will consider the publi- on of a small hymnal for children's church ol departments and another for young peo- and adults.
) The Commission on Education shall be onsible for supervising the selection and use usic and hymn books in the church school, harmony with the standards of the General rd of Education and for the integration of dren's and youth choirs into the Christian cation program for children and youth.
) NaFOMM's memorial to include a defi- ve statement regarding the organization in appendix of the Discipline was approved as ows: "The National Fellowship of Methodist sicians is a voluntary organization of persons o are seeking to discover the role of music in istian nurture, worship and witness, and to tribute to Christian education, musicianship consecration through study and fellowship. ncourages composition of new music and s to stimulate the educational institutions The Methodist Church to place greater hasis on training in sacred music.
It holds biennial nationwide conferences and ks co-operatively with General and Annual ference agencies. The fellowship, in accord h Methodist discipline, par. 1401, section 3, sts the Division of the Local Church of the rd of Education in developing standards determining qualifications for certification inisters and directors of music."
) A commission was authorized to study he Ministry" of The Methodist Church, in- ding the proper use of the terms "minister" "pastor." Until that report is presented in 4, the terminology of certification for quali- music leaders has been returned to the ginal memorial, which recommended the n "director of music" and was spontaneously nged on the floor of the 1956 General Con- nce to "minister of music," with this ex- ception—if the certified person is an ordained minister and a member of an annual conference, his title shall be "minister of music." Standards for certification remain the same, regardless of the title. The same ruling applies to directors of Christian education.

6) If the music leader is to direct the total music program of the local church, including youth and children's choirs and assistance in the church school, his selection must have the concurrence of the Commission on Education.

Spring brought an abundance of workshops and festivals. St. Luke's Methodist in Washington, D. C. was the site for a handbell workshop, conducted by Nancy Poore Tufts. . . . Polk Street Methodist hosted an all-city junior choir festival in Amarillo, Texas. . . . A festival of sacred music was held at First Church in Tulsa, Oklahoma, with high school choirs from that city, Oklahoma City, Muskogee, Bartlesville, and Amarillo. . . . Carl Sennema, whose twenty-fifth anniversary as organist and choir director of the First Methodist Church in Grand Rapids, Michigan, was celebrated last year, was again honored by his church when he played the dedication recital on its new Möller organ in May. . . . Austin Lovelace's chancel choir (First Methodist, Evanston, Illinois) joined Northwestern's choirs and orchestra for Bach's *Cantata No. 182,* Dohnyandi's *Stabat Mater,* and Holst's *Hymn of Jesus,* conducted by William Ballard with Dr. Lovelace at the organ. Northwestern's School of Music and Garrett Biblical Institute are now offering a Master of Sacred Music degree. Religion, religious education, and music are the principal areas of study.

The world of children's music mourns the death of Ruth Krehbiel Jacobs, founder of the Choristers' Guild, teacher, writer, festival and seminar leader, and friend. The choirs of Tupelo, Mississippi's First Methodist collected and sold enough coat hangers to provide two Guild memberships for musical missionaries.

ViFOMM continues its work on district and local levels. One hundred and thirty signed up for a session at Altavista in May; Winchester district specialized in junior choir festivals; Danville district had a hymnal workshop; Samuel B. Scarbrough, Staunton district representative, works with the small churches in the surrounding country.

(*Continued on page 39*)

.S. WATKINS is director of music, First Meth- st Church, Fairmont, West Virginia.

reviews

RECORDINGS

Kol Ha'Shofar sung by David M. Hausdorff
Folkways FR 8922 $5.95

"Being examples of the correctly rendered shofar calls; also the scriptural cantillations and benedictions for the whole year."

The accompanying booklet presents an interesting description of the shofar and its use, as well as the sources of the cantillations. David M. Hausdorff is a recognized authority on Jewish religious laws, customs and traditions. This recording should be exceedingly helpful to leaders who wish to present authentic material of this nature.

Sacred Service, "Avodath Hakodesh," by Ernest Bloch
London 5006 $4.98

The "Service" is a setting of Hebrew texts used in the Reform Temples in America, taken largely from the Sabbath morning service. The entire service is sung in English and features the outstanding cantor Marko Rothmuller, the London Philharmonic Choir and Orchestra conducted by the composer. Here is some of the finest religious music of our century.

Babylonian Biblical Chants sung by Ezekiel H. Albeg
Folkways FR 8930 $5.95

Based on passages from the books of Exodus, Judges, Samuel and Psalms, these chants are authentically sung. All are in Hebrew and are sung without accompaniment. They are all developed from ancient Hebrew scale patterns. Limited in range and primitivistic in style, this record gives a tonal picture of what might have been typical of Jewish song during the Babylonian exile. A brochure includes Hebrew text with parallel English translations.

Lest We Forget sung by Sholom Katz
Westminster XWN 18646 $4.98

An album of *Yizkor* (memorial) prayers representing some of "the most moving and expressive" prayers in Jewish liturgy. Rather than mourning the dead, these prayers serve as impetus to better living by recalling the lives of those who have contributed to the rich Jewish heritage. Internationally-known Cantor Sholom was allowed to escape from a mass execution of two thousand Jews when Nazi officers were impressed by the beauty of his singing. The male choir which accompanies him is directed by Seymour Silbermintz. A large part of the humming background and responses was improvised during the recording session as is common in synagogue worship.

BOOKS

Church Music and Theology by Erik Routley
Muhlenberg Press $2.25

Dr. Routley's previous books on church music have established the author as an international authority in the field. The purpose of the current volume, "to bring to music a sense of theology," is only partially accomplished, however. The average musician will have difficulty understanding Routley's theological and philosophical abstractions, even should he be able to pierce the armor of Latin phrases which frequent the manuscript. The latter half of the book, dealing with practical criteria for judging good and bad music, fares better, and the active church musician will be stimulated by the discussion, whether or not he agrees with the author's standards.

The Sacred Bridge by Eric Werner
Columbia University Press $15.00

The distinguished professor of Liturgical Music and chairman of the faculty at Hebrew Union College has here presented the first comprehensive study of Christian and Jewish liturgies. The book shows the musical and liturgical interdependence of synagogue and church during the first millenium of the Christian Era. Dr. Werner brings his most proficient talents as historian, theologian, and musician to bear on the subject. Building upon the foundation

l by his predecessor, A. Z. Idelsohn, Werner's tribution may well become one of the most nificant musicological statements (in the area church music) of our era. All persons in- sted in the formation of Western religions l profit from his scholarly work.

sic in My Bible by Helen G. Grauman
ific Press $3.95

This is a valuable guide toward understanding music references found in the Bible, especial- he Old Testament. Here, in 174 pages, the hor has pulled together in a conversational informative way a wealth of usable material ut Jewish and early Christian musical ex- ssion. Instruments, melodic lines and texts carefully discussed in the historical and ical contexts in which they occur. This k should help junior choir directors co- nate musical activities with the classroom erials found in curriculum. As the author s, "The aim throughout has been to make music of the Bible seem real." This she has e to a remarkable degree, and in so doing provided an excellent resource that is both resting and easily readable.

ORGAN MUSIC

Liturgical Pieces by Isadore Freed
nscontinental $0.75 each

These pieces, all based on Jewish hymn s or biblical cantillations, are extremely written and are appropriate for many testant services. Easy to moderately difficult.) Praise to the Living Lord, 2) Pastorale, The Lord of All, 4) Invocation, 5) Medita- , 6) Postlude.

e of Organ Pieces on Hebraic Motifs by Herbert Fromm
nscontinental $3.00

ix pieces in contemporary idiom of real sical stature. Moderately difficult.

Preludes for Organ by Ernest Bloch
Schirmer $1.25

These short pieces, although not specifically ribed, are all definitely Hebraic in tonality. ch's vital lyric style is evident in each. Mod- ely difficult.

O for a Thousand Tongues

(*Continued from page 12*)

nary meeting held at the church might consider the following: selection of leader, accompanist and several choir members for each unit; most convenient weeknight for meeting; volunteers to provide homes as meeting places (each home needs a piano and seating accommodations for ten or more persons).

Books might be borrowed from the church or purchased from Cokesbury. One group might choose the *Wesley Hymn Book* edited by Franz Hildebrandt (available from the Drew University Bookstore, $1.50).

An evening of praise and hymn singing in the church with all groups participating could bring the series to a joyous conclusion. If this project is expanded to include all Methodist churches in an area or, for that matter, churches of other denominations that might wish to join, a concluding hymn festival for massed congregations could be planned.

The world desperately needs more singing hearts and voices. People need to meet their daily problems and opportunities with a faith and a voice in tune with the knowledge that the Way of Harmony in great ideas and tunes is also a Way to God. Many people who sit mutely in your congregation each Sunday will welcome the opportunity to "reactivate" and to join a group which encourages them to blend their voices in great paeans of praise.

Notes of Note

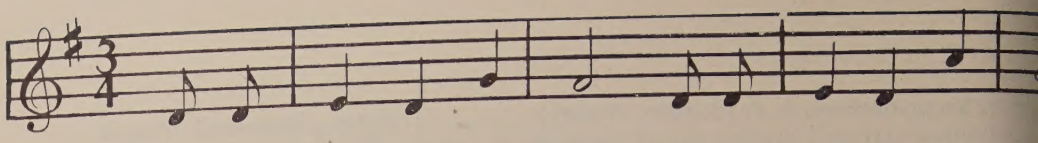
(*Continued from page 37*)

Florida conference's second annual music workshop, announced in the April issue, had a 300 per cent increase in attendance over last year. The Florida chapter of NaFOMM elected Grant Pulen (St. Petersburg), president; Justine Cannon (Fort Lauderdale), vice-president; Virginia Heddinger (Bradenton), secretary-treasurer; and John Reynolds (St. Petersburg), publicity chairman.

An enthusiastic group went to Clinton last spring for the first Southwest Missouri conference board of education/NaFOMM workshop, based on the theme, "The Effective Use of the Methodist Hymnal." Mrs. John W. Strecker, NaFOMM conference chairman, reports plans for a similar session next spring.

Northeast Ohio Conference had three workshops in April, at Ninth Street Methodist in Cambridge, Mount Union College (Alliance), and Baldwin-Wallace College (Berea).

What's going on in your conference?



happy birthday to us!

Following are but a few of the hundreds of congratulatory messages we have received during our first year of publication. Pardon our pride in sharing them with you.

". . . should be a *must* in every Methodist church."

". . . material of the highest quality."

". . . an excellent roster of writers. Material was concise and meaty."

". . . balance between the practical, theoretical, and inspirational; and between the concerns of small and large churches."

". . . a magnificent contribution to this much neglected field."

We could continue to quote, but you would soon tire of superlatives. Naturally we are pleased that so many people find MUSIC MINISTRY a practical and inspiring magazine. Yet we know that there are ways in which we can improve, and perhaps you know of some too. Will you help us celebrate our first anniversary by answering a few important questions and sending your answers to us on the form below?

As we blow out our one candle, it is with the hope that MUSIC MINISTRY will become even more helpful to you during the year ahead. And speaking of the future, we've planned some exciting surprises for you beginning next month. First, there'll be new writers—of equally authoritative stature as those you've come to know and appreciate. And several new features will be forthcoming—including a whole series on music in the small church. New signature cuts for departments and a new symbol for the front cover will brighten our format, and the Music Folio will have four additional pages (including music for the organist) in each issue.

You can help MUSIC MINISTRY meet your needs by returning the form below.

Editor of MUSIC MINISTRY
201 Eighth Avenue, South
Nashville 3, Tennessee
Dear Sir:

I find the following type of materials *most* helpful (check one):

☐ Inspirational articles
☐ Historical and philosophical articles
☐ Practical (How to) articles
Workshop departments ☐
Music Folio ☐
Hymn studies ☐

I feel that the following regular feature is *least* valuable:

_____

I think the following areas of need should have more emphasis:

1. _____
2. _____
3. _____

_____ signed

_____ position in church

_____ address